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ROTUNDA

the magazine of the Royal Ontario Museum

Micmac Vision of Floating Islands
The Polish Pigpen Project
Folk Art and Lawrence McGuire
Electric Art Victorian Style
Windy Tierra del Fuego

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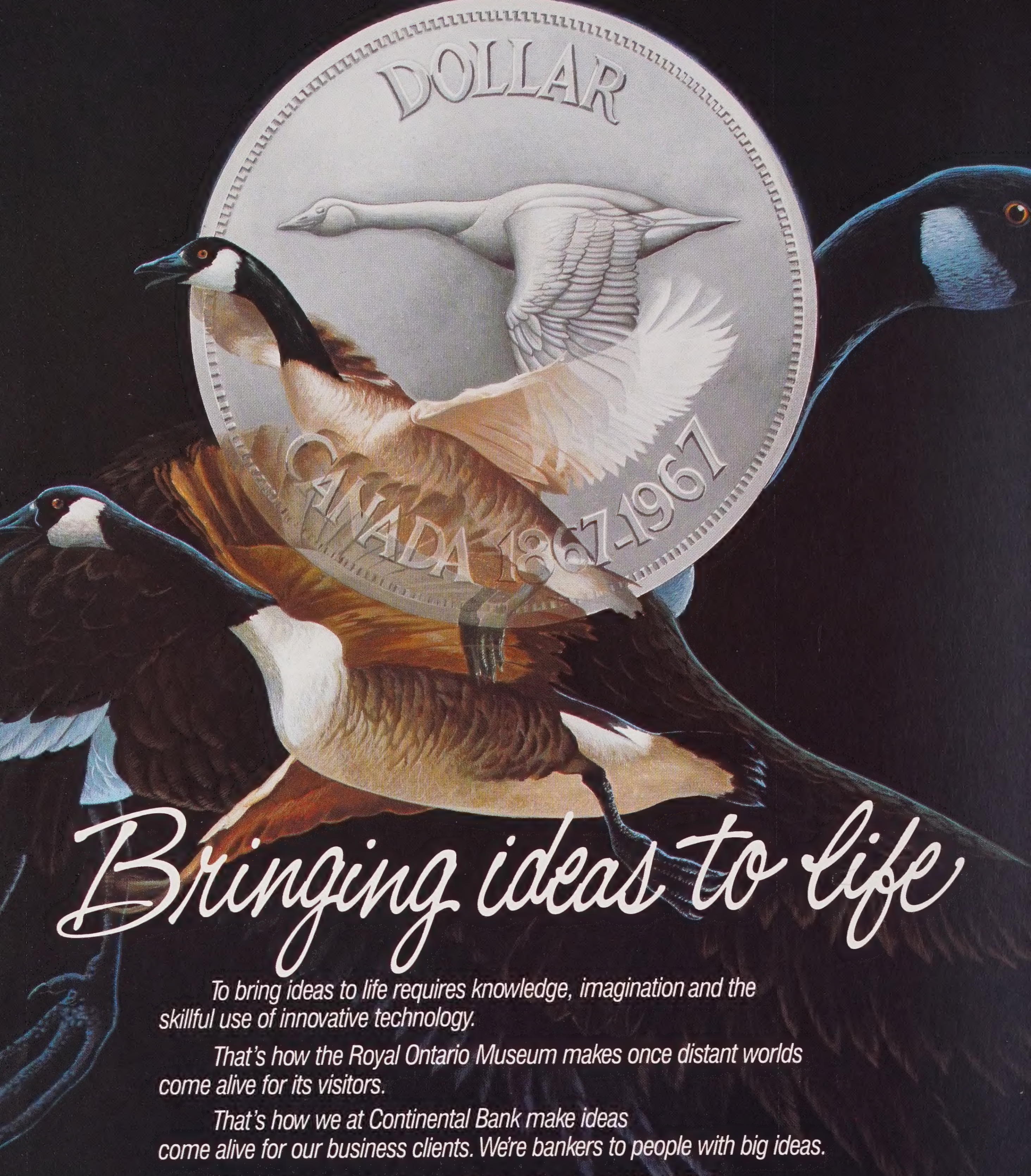

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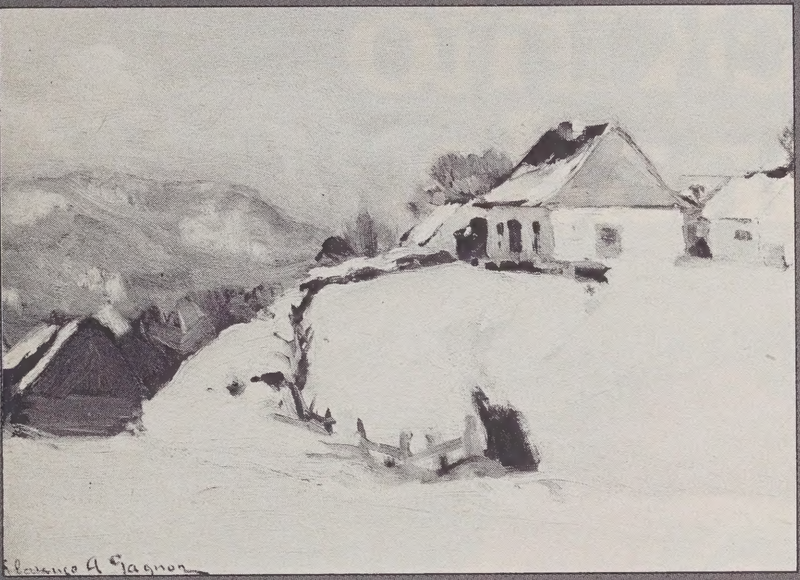

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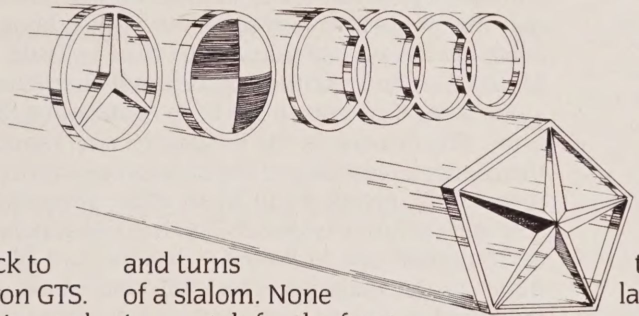

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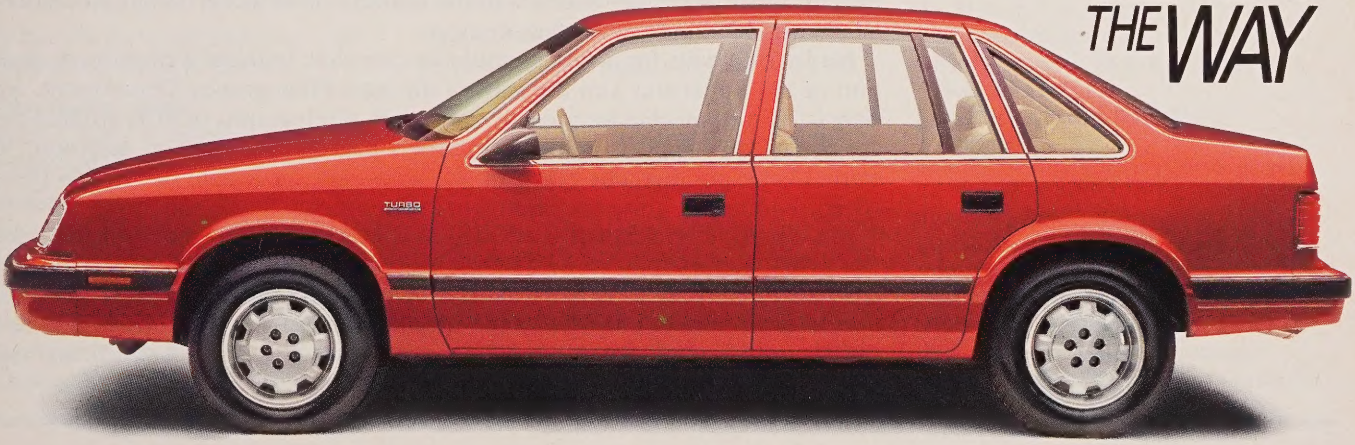

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PLAY IT SAFE BUCKLE UP

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Editorial

John Campsie

WITH this issue, *Rotunda* enters upon its eighteenth year of publication. In the life of the individual, the age of eighteen marks an important stage in the process of maturation: the age at which he or she is permitted to vote and—in Ontario at least—to consume alcohol and to view "restricted" movies (legally). All that must surely signify something or other about the age of eighteen.

Magazines, however, like mayflies and giant sequoias, have their existence in quite different time-frames from human beings. For a magazine, arrival at the eighteenth year signifies nothing much in itself except that it has survived infancy—admittedly, a fair enough achievement in a realm where infant mortality is unusually high. Nevertheless, for *Rotunda*, this eighteenth year does also represent some kind of a milepost.

The first editor of *Rotunda*, and its founder, was the then director of the Museum, Peter Swann. All the other staff functions were entrusted *ex officio* to the members of what in those days was called Information Services, whose head inherited the editorship on Dr Swann's departure in 1972. In 1976, when Information Services was divided into separate publications and public relations departments, Publication Services took on responsibility for the magazine.

Since that time, *Rotunda* has been just one item—but an increasingly demanding one in terms of the time and work required—in Publication Services' very active publishing program. In addition to four issues of the magazine, the Annual Report, and three to four hundred miscellaneous items of print material, this program comprises about twelve books in an average year. Thus *Rotunda* has always had to compete, issue by issue, with several other publications for the time and attention of its heavily burdened editors.

For some time now, it has been evident that this situation could not long continue. The increase in the magazine's size, range, and complexity that followed the change of format and the decision to accept paid commercial advertising demanded the appointment of an editor who should have *Rotunda* as his or her sole and exclusive responsibility. It is this appointment that makes this juncture an important one in *Rotunda*'s history. Last March Sandra Shaul took up her duties as the magazine's first full-time editor, and with the next issue, to be published in August, she assumes full responsibility for the editorship. Sandra brings to the task wide and varied experience both in museum publishing (The Edmonton Art Gallery) and in commercial publishing (Key Porter Books). Under her guidance, *Rotunda* will be able to proceed rapidly and methodically with the plan for development set in train two or three years ago.

Lorna Hawrysh, who for more than two years has guided each issue of the magazine, except one, through all the complex stages of production from manuscript to finished product, continues in that role. It is one in which her formidable talent for businesslike organization and her uncompromising professionalism have brought improvements in the magazine's appearance on which many readers have commented appreciatively. Credit for such improvements must also go to Linda Crawley, the magazine's designer, whose task it is to take all the material and the rough layout provided by the editors and bring everything together in a logically coherent and aesthetically pleasing whole. The task calls for much ingenuity and skill in the solution of technical design problems—a demand that Linda never fails to meet.

No list of credits for *Rotunda* would be complete without a prominent mention of Bill Robertson and the staff of the ROM Photography Department. Not only is Bill responsible for most of the superb photographs of ROM artifacts and specimens that appear in the magazine's pages—and also, on occasion, for some of the photographs taken in the field—but he is able to provide them, when required, at quite unreasonably short notice.

My own role on *Rotunda*'s staff will now become mainly a consultative one. But while editors may come and go, the magazine maintains essentially unchanged its purpose to explore, with ever-widening resources, those two great provinces of human knowledge epitomized in the inscriptions on either side of the Museum's main entrance: "The Arts of Man Through All the Years" and "The Record of Nature Through Countless Ages".

ROTUNDA

the magazine of the Royal Ontario Museum

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Cover: A wall plaque (53.2 cm diameter) manufactured by Elkington & Company, Sheffield in 1869 shows the first six months of the year in silver and gold. The plaque is an electrotype and its story is on page 29. Photo by Bill Robertson, ROM.

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FLOATING

The Micmac Vision

A petroglyph site in Nova Scotia reveals tales of heroic sea battles and the complex mélange *of Micmac folklore and Christianity.*

Brian Molyneaux

THE coming of the Europeans was foretold in a young Micmac woman's dream. She dreamed that a small island with tall trees came floating in towards the land: on it were living beings, one of whom was a man dressed in rabbit-skin garments. The woman consulted the elders and shamans about this strange event, but they were baffled. It was not until the next morning that they discovered the meaning of the dream.

Looking out to sea, they saw a small island, which drifted near to shore and then stopped. The island had what appeared to be tall trees, with bears crawling among the branches. Seizing their weapons, the Micmacs ran down to the island to kill the bears, only to find that the creatures were men. Some of the men lowered a strange-looking canoe and paddled to shore. Among them was a man dressed in white, who came towards the Indians, raising his hand towards the sky and speaking in friendly tones, but in a language which they could not understand.

In this symbolic first encounter with Europeans, the dream world and reality were the same to the Micmacs. After all, the elders also told stories of floating rocks and other parts of the landscape that had lives of their own. No one had the means to understand that this strange floating object was a ship, its sails lowered, drifting to anchor near the shore.

The floating island quickly lost its magic, however. The first Europeans opened the way for settlement, with its trade goods and new technology, new religion, and devastating diseases. Yet, even as the Micmac gradually lost hold of their ancestral lands and traditional way of life, they had the tenacity and self-confidence to take some of the useful elements of the new culture and transform them in traditional Micmac ways. It was so with the sailing ship.

As he came in sight of land on his first voyage to the New World in 1606, Marc Lescarbot watched two shallops approach his vessel. Shallops were small European coastal craft. One of the two was manned by Basques; the other by Micmacs. Lescarbot wrote in his journal:

> Two shallops did approach, the one manned with savages, who had a stag painted at their sails, the other with Frenchmen of St. Malo, which made their fishing at the port of Campseau, but the savages were more diligent for they arrived first.

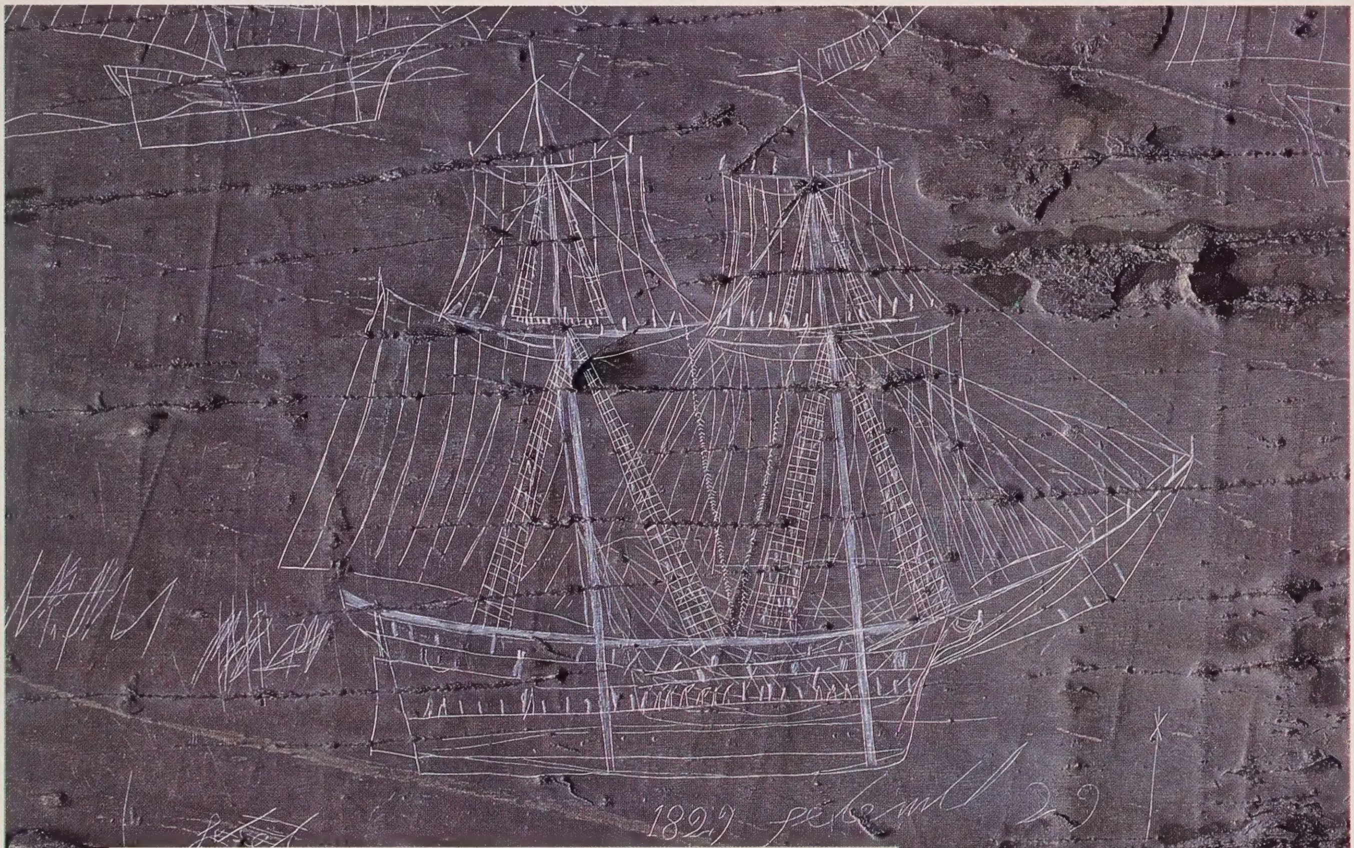
Long before the coming of the Europeans, the Micmac had made the sea their element. In sea-going canoes, they travelled, hunted porpoises and other sea mammals, and defended the coasts of their homeland from the Gulf of St Lawrence to the Bay of Fundy. By the time Lescarbot arrived in the New World, the Micmac had been in contact with Basque fishermen for many years, and they may have adapted the square sail from Basque vessels to their own canoes.

Certainly, it did not take the Micmac long to master the use of sail. Later in the 17th century, the French traveller Monsieur de Meulles credits his life to the skill and ingenuity of his Micmac guide when they were in danger of foundering after a gusty northwest wind had broken the mast of their canoe: "He wished to land, but, seeing that if he did the canoe would inevitably fill with water, he very cleverly put out to sea long enough to give himself time to mend the sail and the mast."

Although these scattered and largely incidental accounts provide us with a glimpse of the Micmac as a maritime people, we see them here only through

ISLANDS
# of Sailing Ships

PHOTOGRAPHS BY BRIAN MOLYNEAUX



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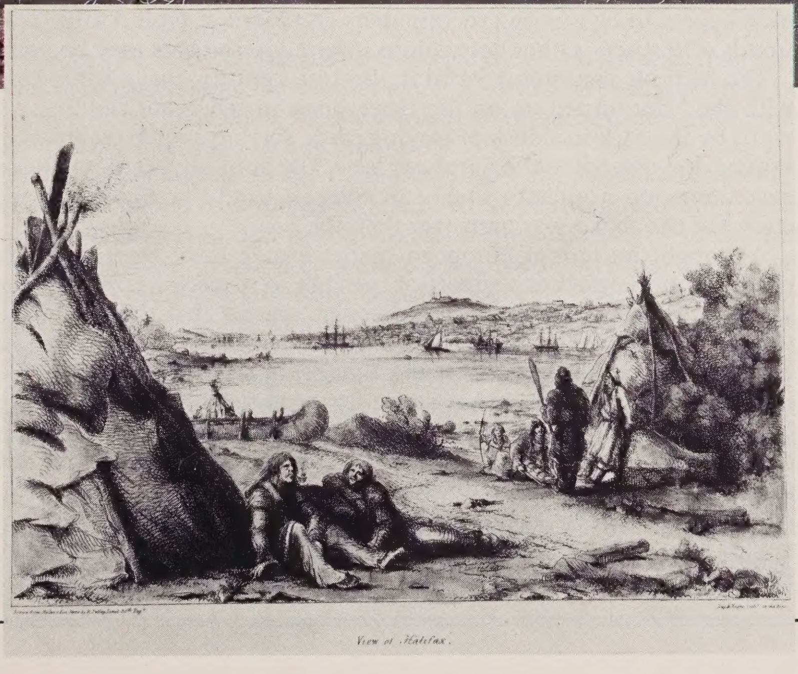
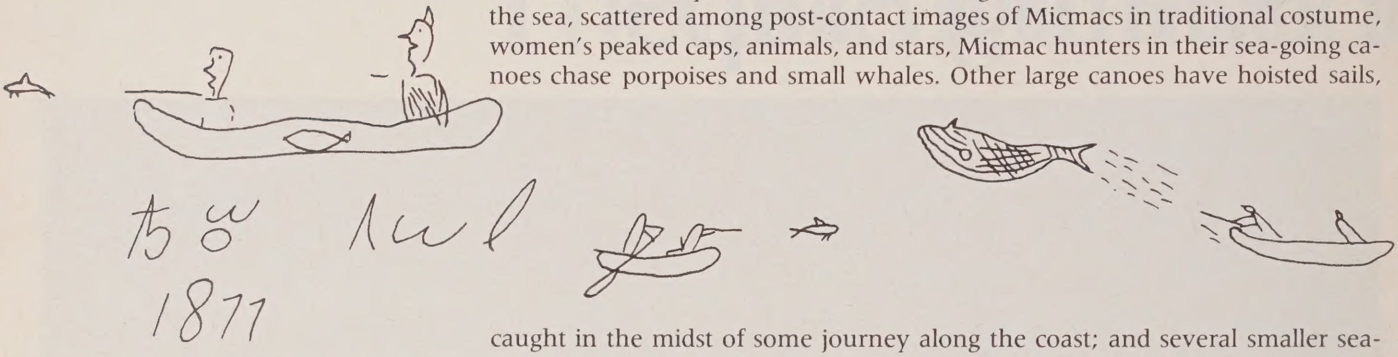

View of Halifax.

Top: Was the carver of this large, fully rigged topsail schooner the Micmac who scratched his name in a now indecipherable script below, in the year 1829? The impressive size and detail of this petroglyph vessel attests to the knowledgeable eye of its creator.

Bottom: R. Petley (British), *View of Halifax from the Indian Encampment at Dartmouth*, coloured lithograph by Day and Haghe Lithographers (1837), 23.2 × 30.2 cm (image size), Canadiana Department, ROM

European eyes. For a deeper knowledge of Micmac life in past centuries, we must try to see them as they saw themselves, by acquainting ourselves with their oral traditions and the creations of their own hands—their material culture and works of art.

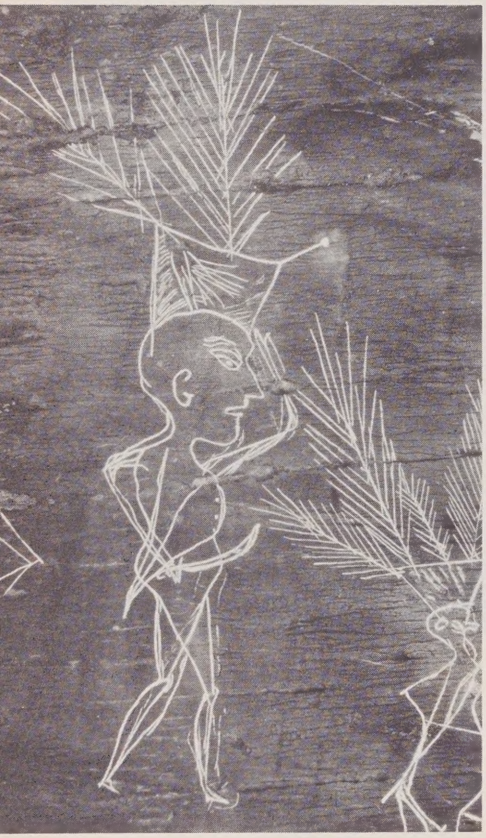
Very little traditional Micmac art has survived, for it was most often done on clothing, skins, or other perishable materials. But the Micmac did carve petroglyphs, most notably on the slate rocks that cover the shore of Kejimkujik Lake, in Queen's County, in the south-central region of Nova Scotia. Here, far from the sea, scattered among post-contact images of Micmacs in traditional costume, women's peaked caps, animals, and stars, Micmac hunters in their sea-going canoes chase porpoises and small whales. Other large canoes have hoisted sails, caught in the midst of some journey along the coast; and several smaller sea-going canoes, each with a woman in the bow and a man in the stern, are loaded with supplies, as when travelling in their seasonal round from the interior to the sea.



All these representations of canoes, however, are strikingly outnumbered by sailing vessels. Most of the ships were carved in the rocks by non-Micmacs who came to the inland lakes to hunt or fish or to cut the forests. The ship was a potent symbol for the immigrant cultures of the maritime colonies; it had brought them to the New World and was the mainstay of the colonial economy. But the rocks show that the Micmac had a special regard for the ship as well. The largest petroglyph on Kejimkujik Lake, almost a metre wide, is the detailed image of a fully-rigged topsail schooner with a name written below in Micmac script. A three-masted ship has an inscription in Micmac script in the bow and is dated 1877. Another schooner is incised in a crosshatched style that is commonly found among more traditional Micmac subjects.

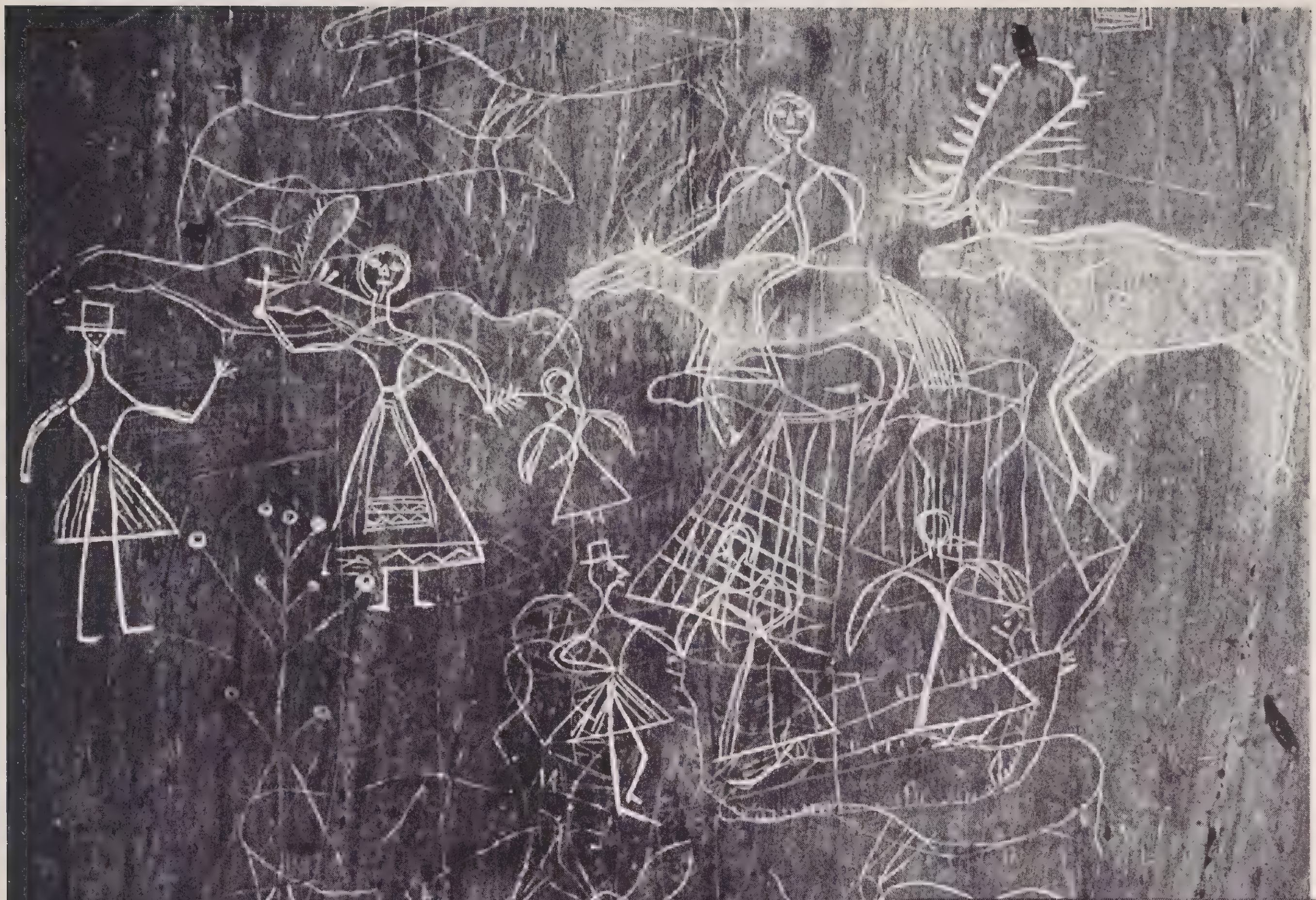
The Micmac interest in the sailing ship was not that of isolated and passive observers. In one unusual instance, two human figures are represented together with a schooner in a maritime scene that has military overtones. One male wears a tailcoat, cut high above the waist in a fashion typical of the late 18th to early 19th century; he carries a cutlass. The other male figure has no detailed clothing, but he is holding a whisk-like tuft of feathers or fronds. Both men appear to be wearing tricorne hats decorated in typical Micmac style with fronds or feathers. Other decorations inserted in the hats may be pom-poms.

The tricorne, commonly worn in the 18th century, was a three-cornered hat with the brim turned up on the three sides. In schematic outline, it is the hat worn by the Jack in a deck of playing cards, having a wide crown and flat sides sloping downwards to the narrower base. The pom-poms are reminiscent of the decorations on a military shako; in contrast to the petroglyph, however, the crown of the shako was narrower than the base.



It is unclear whether the formal dress on the large figure indicates some ceremonial contact in the uneasy truce with English colonists or an expression of Micmac naval exploits against English shipping. The research of Olive Dickason has shown that the Micmac raided English shipping for over one hundred years, provoking the English to a formal declaration of war in the early 18th century.

Although the formal European costume may have been given to Micmac chiefs by the English as a superficial gesture of respect, its military features, together with the cutlass and the schooner, suggest that this group has a naval theme, for a generally ignored aspect of Micmac history reveals that native sailors fought a naval war against the English in the 18th century. The Micmac used shallops to carry their war parties in territorial disputes against the Iroquois in the Gaspé and against the Maliseet and Penobscot on their southern boundary across the Bay of Fundy. When the French and English began to fight over Micmac territory, the Micmac allied themselves with the French and began to operate as privateers against English shipping. After losing about twenty-five vessels around the coasts of Acadia in a single year, 1722, the English formally declared a war against the Micmac, which lasted until 1726. Although it is not

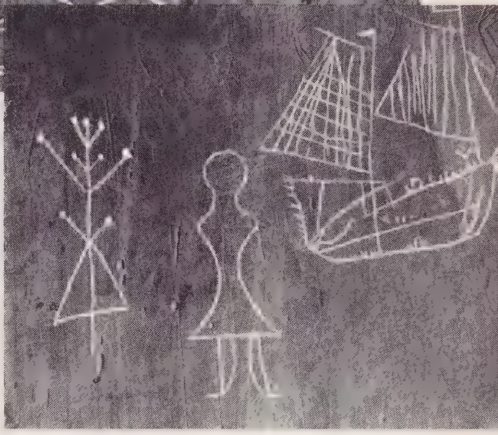


known how many vessels the Micmac did take in the 17th and 18th centuries, records at the fortress of Louisbourg refer to at least eighty fishing and trading vessels taken between the years 1713 and 1760.

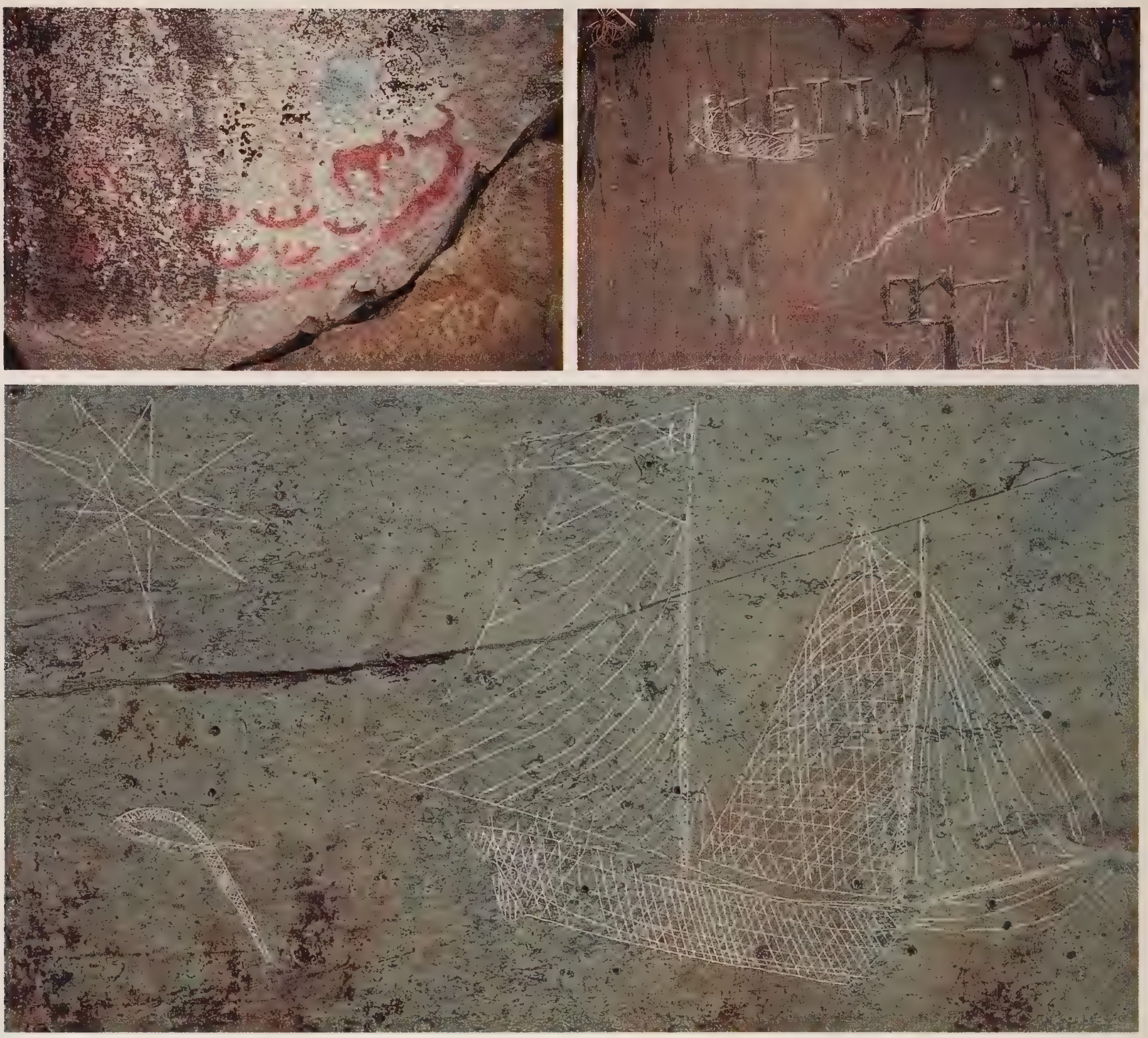
If the particular group of images we have discussed represents either a warlike or conciliatory event in the late 18th-century colonial period, some other representations of sailing vessels seem to be linked with the aboriginal past. On an isolated rock near Kejimkujik Lake, a schooner and a snake or serpent have been carved together, with a distinctive crosshatching which suggests that they are the work of one individual. At another place, a horned serpent appears to be associated with a shallop or sloop. And one Micmac sea-going canoe, with male and female figures, floats next to a snake.

In red-ochre rock paintings in the Canadian Shield, the Algonkians also depicted canoes and snakes or serpents together. These paintings probably signified the uneasy relationship that people had with the manitous or spirits that lived beneath the water. Unless they were placated with offerings, these creatures could stir up the lakes and cause disastrous storms. Similar beliefs may have inspired the carvers of the Micmac petroglyphs, for in spite of the fact that they were known to dislike snakes, they represented a large number of them on the rocks of Kejimkujik Lake. In one story, the snake was a messenger to Tcipitckaam, a giant horned serpent that lived in lakes and woods, who had a head as big as a horse and eyes of crystal-like substances that were very potent medicine.

The association of these snakes or serpents with sailing ships suggests that traditional aboriginal religious concepts persisted among the Micmac in spite of the visible domination of the Roman Catholic religion. Certainly, such an expression would be possible at Kejimkujik Lake. Isolated from European settlement,



The Micmac petroglyphs found in the Kejimkujik National Park area are as fragile as the soft slates on which they were carved. After several decades of weathering, the petroglyphs become indistinct and the rock can be carved again. When the surface is exposed to low angle light, however, the complex history of the site is exposed simultaneously. Outlined with a water-soluble white poster paint, this succession of images of moose and Micmac people (*top*) obscures earlier views (*bottom*) of a European ship, a now-forgotten tree-like symbol, and a mysterious, faceless human figure.

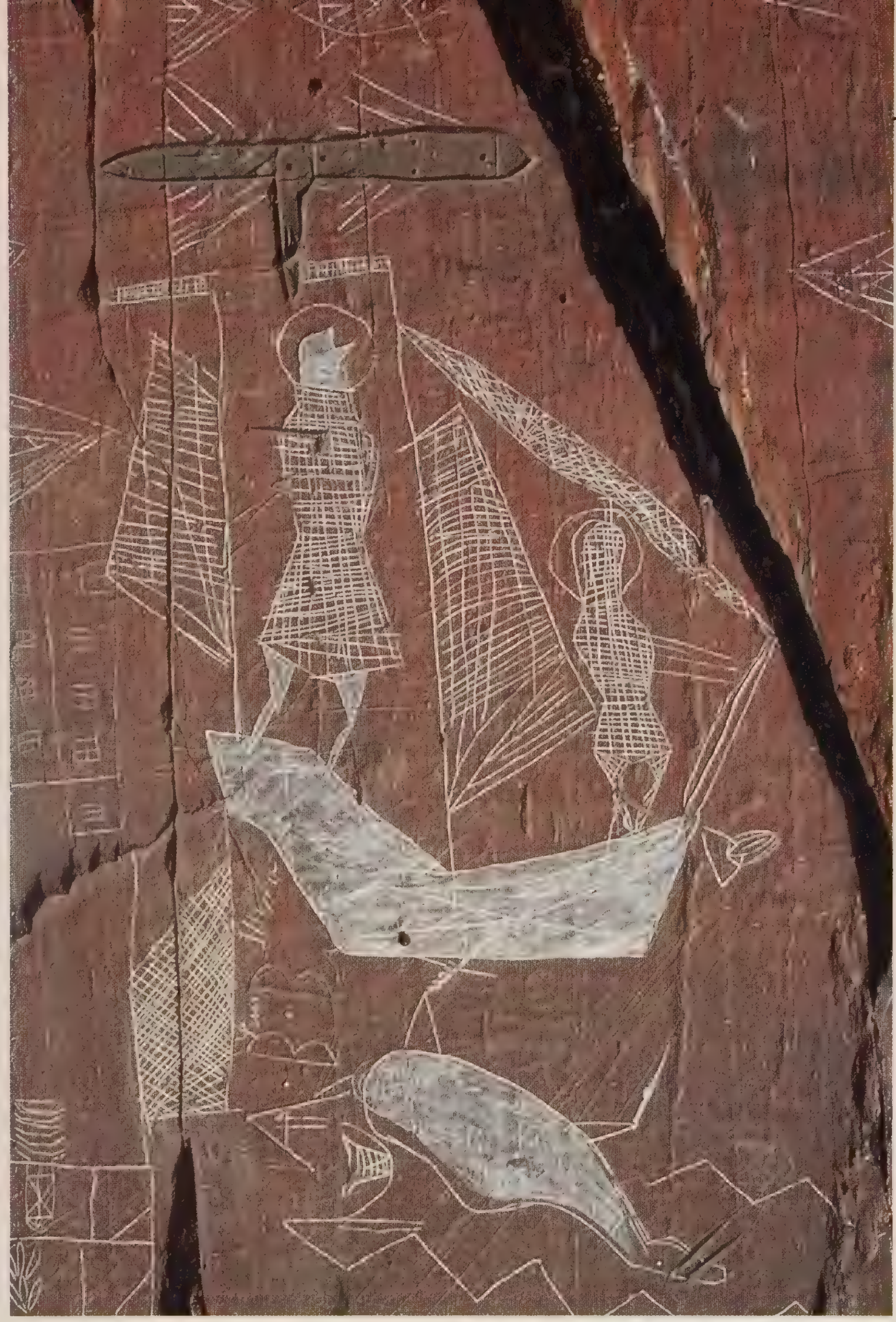


For hunting and gathering peoples, the underwater world could be mysterious and threatening; a place ruled by horned serpents and snakes. *Top left:* In the Quetico region of Ontario, west of Lake Superior, red-ochre paintings depict a small group of canoes confronting a horned serpent. *Top right:* In the same way, a Micmac carver represented a large snake near a sea-going canoe. *Bottom:* This ancient pattern survived into late historic times in Nova Scotia, as another Micmac carver shows with his image of a snake curled next to a schooner.

rich in the fish and game that sustained a traditional life, and set apart from the rest of the landscape by its unusually polished rocks, it was, as a local legend held, the dwelling place of spirits. Indeed, both aboriginal and Roman Catholic religious symbolism—mythological creatures, churches, altarpieces, crosses, and stars—abound at these sites. Out of the sight of Europeans, the petroglyph carver may have expressed, in an unselfconscious way, the complex *mélange* of traditional and newly imposed ideas that would have represented the contemporary Micmac mind.

This ambivalence in beliefs is suggested by perhaps the earliest image of a sailing ship made by the Micmac. The ship is carved on a petroglyph site on the Medway River system near Kejimkujik Lake, a site that was exposed after half a century of submergence when a dam on the lake was opened for repairs. The Nova Scotia Museum provided emergency funds so that this significant group of well-preserved petroglyphs could be recorded in the month before the lake was reflooded.

Beneath later images depicting 18th- and 19th-century sailing ships, a wigwam village, frame buildings, footprints, and moose, and a name and date, an unusual ship is carved. Incised in typical Micmac crosshatched style, the ship has a high poop-deck and two gaff-rigged masts. Pictured on the deck are two



COURTESY NOVA SCOTIA MUSEUM

Preserved from the weathering effects of waves and ice by its location along a riverbank and protected from defacement by almost fifty years of complete submergence in a reservoir, this gaff-rigged vessel may represent one of the earliest Micmac views of Europeans. The vessel is most similar to a type developed by the Dutch in the 17th century and later adopted by other European nations. The men, with their strange haloes or hats, appear to be wearing marine clothing that would be typical of this period.

human figures, much larger in scale than the ship. The figures are clothed, and circles are shown behind their heads, suggesting hats or haloes. Although these outlines are not highly detailed, they suggest a style of dress consistent with a French military man of the period from the mid-17th century to the beginning of the 18th century. On the other hand, if the circular details on the heads of the figures represent haloes, these images may illustrate the Micmac tradition that among the first Europeans who arrived on a strange, floating island was a man in a white robe who brought them Christianity.

In the Micmac life of the post-contact period captured in the maritime petroglyphs of Kejimkujik, both interpretations appear to be possible. In the face of first the Basques, then the conquering French and English and the overwhelming influence of the Roman Catholic church, the Micmac held on to traditional ways, even as they took an active and creative part in the dramatic changes in their lives. This was a necessary ambivalence allowing them to maintain a thread of continuity with the past.

Even as the Micmac sailed in ships, then, they could still imagine that snakes and serpents ruled beneath the waters. Reality was not compromised, any more than it was in the legend of a young woman's dream of a time when islands floated on the sea.

Brian Molyneaux is a field associate with the ROM*'s Department of New World Archaeology. He specializes in prehistoric art and is currently studying the rock art of the Canadian Shield and the petroglyphs of Nova Scotia.*

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THE POLISH PIGPEN PROJECT

Odd as it may seem, the chance discovery of an abandoned pigpen in Poland leads Walter Kenyon to explore the unexpectedly widespread use of log architecture from the most humble to the sublime.

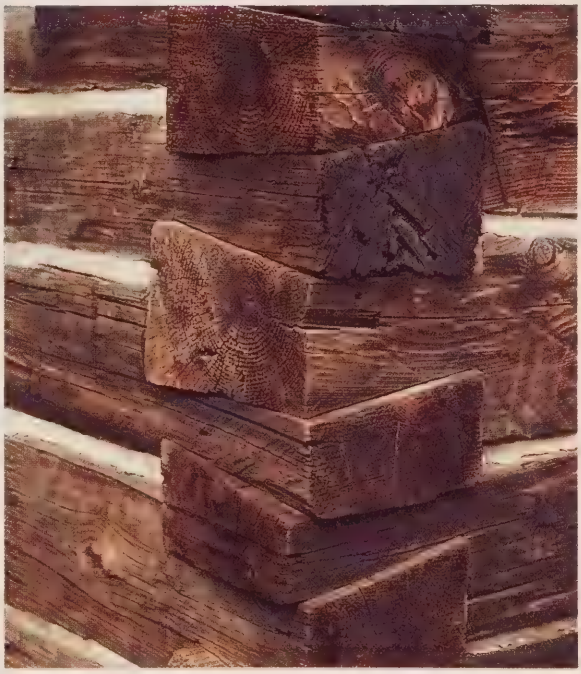
Saddle-notched corner of a log house, Dalarna, Sweden

Walter Kenyon

SEVERAL years ago, while driving along a country road in southern Poland, I happened upon an odd-looking building. On closer inspection, it proved to be an abandoned and dilapidated pigpen. Large parts of it were missing completely; the remaining portions leaned wearily into a northwest wind, held up largely by the brush that had grown up around them. What made the pigpen so remarkable was its method of construction. The foundation was a rectangle of heavy, squared timbers with lapped joints at the corners. Upright timbers had then been mortised into each corner and into the centre of each wall. These vertical timbers had long mortises or grooves running up each side. Short lengths of timber, tenoned at each end, had then been dropped into the grooves until the wall was completed.

When I had explained all this to my wife and daughters, who were with me at the time, I pointed out that this same method of putting up a log structure was well known in French Canada, where it continued in use until well into the 19th century. It had been brought to the New World by the early French settlers, who called it *poteaux-sur-sol* construction, and it is still referred to, rather awkwardly, as "posts-on-a-sill". Early fur traders from French Canada carried it westward, where it is known today as "Red River frame". In the literature on the subject, this method of building is described as being unique to Normandy. The presence in Poland of buildings constructed by this same method, however, suggested that it might not be specifically Norman at all, but might have been much more widespread in northern Europe at one time. I decided to find out.

In my investigations I was led far afield. Besides doing library research on the topic I have so far visited Norway and Sweden and have returned for a second visit to Poland. But before embarking upon a long historical tour, let us look more closely at log buildings in Canada. In addition to the French Canadian method of building described above, there were two basic methods in use. The most common method, and the one that most of us are familiar with, was the one in which horizontal logs or timbers were tied together at the corners—either saddle-notched or dovetailed. The other method used vertical rather than horizontal logs. A trench was dug in the shape of the desired structure, and the logs were then set upright in the trench. This method was used, for example, by the Hudson's Bay Company at Rupert House in 1670, when they built their first trading-post in Canada.


WALTER KENYON

Dovetailed joint, Fort York

This latter is apparently one of the oldest methods of building a log house. It has been suggested that it was derived from the palisade that some early Neolithic farmers raised to protect their small cluster of dwellings. With a stout palisade as a model, the next step would have been both obvious and simple. If this explanation can be accepted, then the first log house of this type was nothing more than a small, rectangular palisade roofed over with birchbark or thatch. A very sturdy home could be built in this way, and with very simple tools. The method had one serious weakness, however; the logs tended to rot off at ground level. This problem was finally solved by using shorter logs and supporting their butt ends on a rectangle of heavy, squared timbers called "sills", such as were used in the French Canadian method of construction. To keep the vertical members in place, they were tenoned into a long mortise on the upper surface of each sill.

This evolutionary sequence is well illustrated by a unique structure in England. At Greensted, in Essex, the nave of a Saxon church built about A.D. 850 is still standing. It was fashioned from upright logs that had been split in half and then set into the earth, with their rounded surfaces on the outside of the nave and their flat surfaces on the inside. When the church was "restored" in 1848, however, the bottoms of the logs were cut off, tenoned, and set into mortised sills. To protect the sills themselves from rotting, they were raised above ground on a brick foundation.

At some time during the Middle Ages, and well before A.D. 850, thick planks were being used instead of tree trunks for the upright members of the wall in most structures of this nature. The floors, and parts of the walls, of houses that

RITA GRANDA

Vertical log construction, Rupert House (1668), James Bay

were built in this fashion can still be seen in the archaeological section of the Bryggen Museum in Bergen, Norway. Other examples are found in Viking settlements wherever timber was readily available. A particularly striking example of this architectural form is the plank "tent" that was found in the Gokstad burial-ship and is now displayed with the ship in Oslo, Norway. Like the Greensted church, the Gokstad ship and tent have been dated at about A.D. 850.

Probably the best-known examples of this method of construction, however, are found in the stave churches of Norway. Archaeological investigation has shown that the earliest stave churches, built about A.D. 950, had the bottom ends of the wall-planks set into the earth, like the first church at Greensted, England. It was probably not till the 12th or 13th century that the bottoms of the wall-planks were commonly rested on mortised sills.

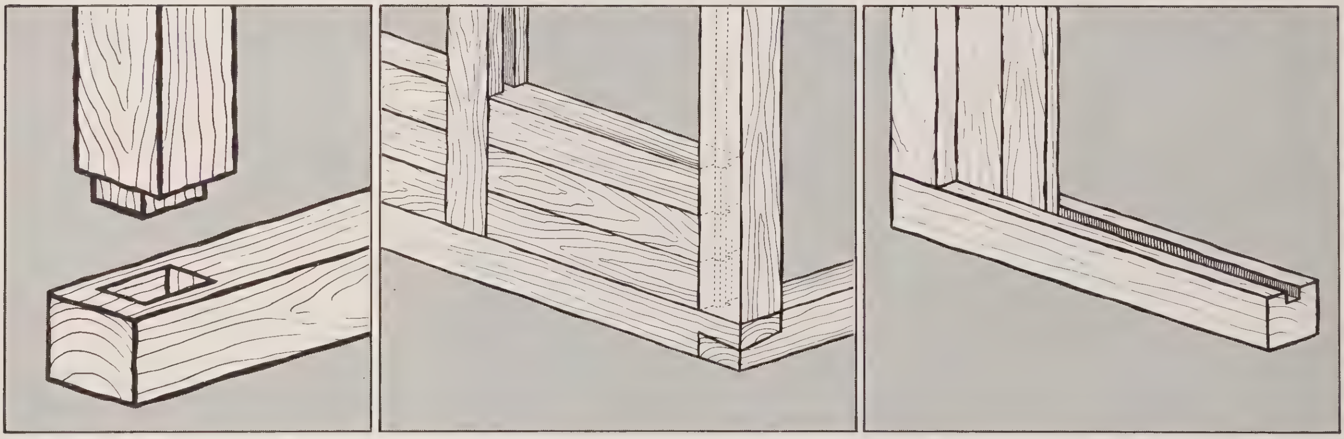
There was, however, an intermediate stage between the earliest walls and the most recent ones in this developmental sequence. In the earliest walls, as we have seen, the vertical members were simply dug into the ground, where they tended to rot off. During the middle or intermediate stage, the corner posts were still set into the ground to provide lateral stability; but the wall itself was tenoned into a heavy, horizontal timber that was simply placed on the ground between the corner posts. It was not till the final stage that the sills were lapped together at the corners of the building. Then the corner posts, too, were cut off above ground level and tenoned into the sills.

So far, we have traced a fairly clear line of development from the Neolithic palisade to the stave churches of Norway and the Saxon churches of England. The same sequence is found in most of the intervening areas as well. Throughout this historic sequence, the members of the walls (apart from the sills) remained vertical. On the surface, therefore, it appears to be totally unrelated to the one that produced the timber structures of French Canada with their horizontal members, or to the Polish pigpen built in exactly the same way. For the immediate forerunners of these structures, we must look elsewhere. Fortunately we do not have far to look.

At Biskupin, in northwestern Poland, is a reconstructed Iron-Age settlement that was inhabited about 500 B.C. Because it was built on a low, marshy island, the waterlogged remains are remarkably well preserved. As a result, the archaeologists who excavated the site over a period of several years were able to build up an unusually detailed picture of how the people lived at the time; and this, in turn, permitted them to do an accurate reconstruction of the settlement. It was a fortified town, surrounded by a heavy palisade that enclosed an area of some two hectares, or five acres. Inside the palisade were 106 houses that were virtually identical, each of them ten metres long and eight metres wide. They were built in long strings, with each house of the string sharing a common side-wall with at least one other. The doors from each such string all opened on the same side of the string onto a narrow, corduroy road.

Each house was divided into two rooms, one behind the other. The first room was really a corridor, two metres wide, running along the front of the house.

Left to right: Mortise and tenon joint; posts-on-a-sill construction (elevation); vertical plank construction



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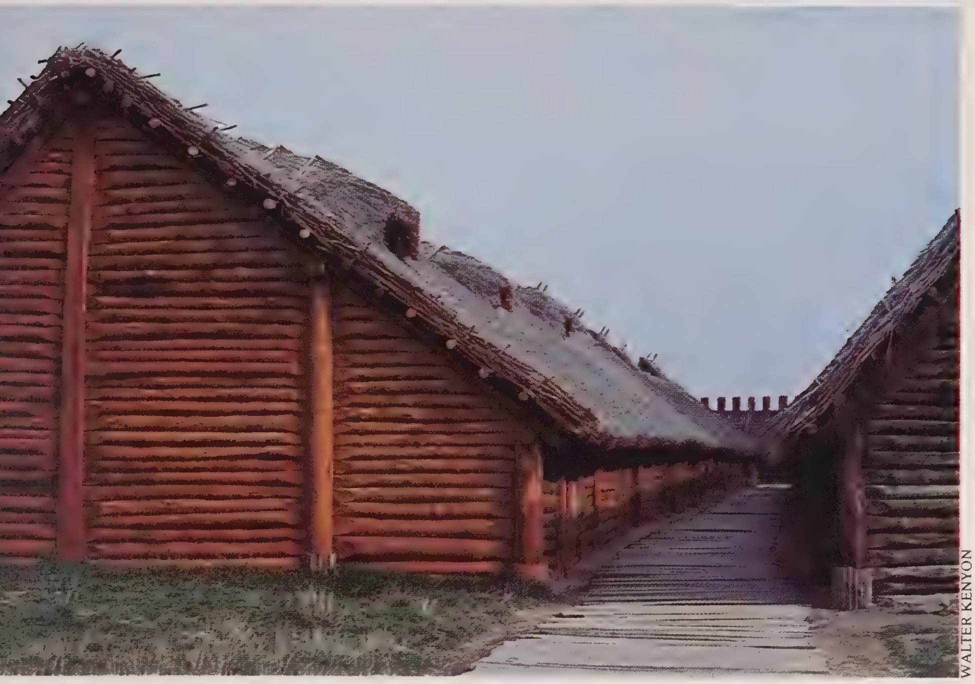
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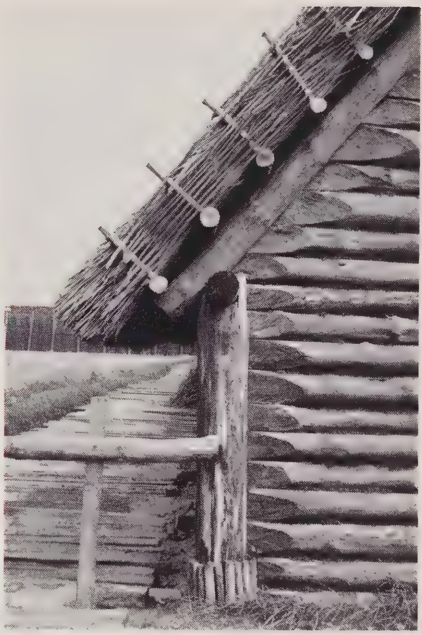
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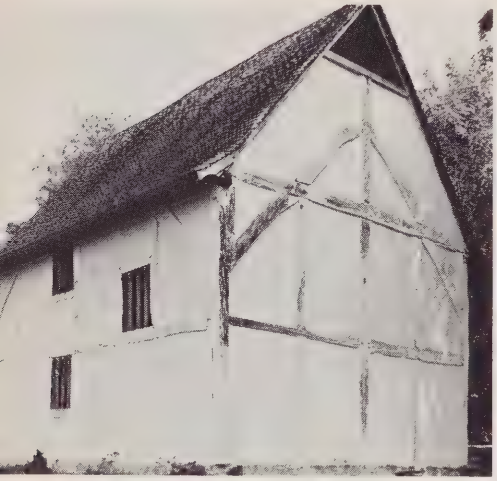
Top left: Iron-Age longhouse with palisade in the distance, Biscupin, Poland
Top right: Details of house construction, Biscupin, Poland
Bottom: Stave church, Trondheim, Norway

Pigs, and possibly other animals, were kept there during the worst parts of the winter. The family, probably an extended family, lived in the square room behind the corridor. Within the living area, a single bed on the left side was used by the entire family; the area on the right was the living and working space. A loft, probably for storage, was hung over part of the room. Cooking was done over an open fire in the centre of the living room. Roofs were of thatch; the hinged double doors were of wickerwork. The culture of the inhabitants, called the "Lusatian" culture by archaeologists, is found over large parts of central and east-central Europe.

It was the method of construction, however, that is significant for our present discussion. The side-walls of the houses were broken into three bays, or sections, by setting four equally-spaced logs into the ground. These uprights had a deep V-shaped groove on each side, running from ground level to the roof. Short lengths of smaller logs, tapered at each end to flat, chisel-shaped points, were then dropped into the grooves from the top, till the wall reached the desired height. The end walls were built in the identical manner, except that they were divided into two bays instead of three.

The houses at Biskupin are probably an intermediate form, lying between the earliest ones, with walls made up of vertical logs set into the ground, and the more recent ones, built by the posts-on-a-sill method. If this rough outline is essentially correct, as it appears to be, then the early French structures in Canada, the stave churches of Norway, the Saxon churches in England, and the Polish pigpen are all first cousins. Their common grandparent, so to speak, was the modified palisade first built by some Neolithic farmer, probably in Russia. Many branches of this lineage have perhaps died out long since; others are possibly lurking in some Carpathian valley, anxiously awaiting my next visit to Europe.

One development in the evolution of the wooden house in Europe is represented by the half-timbered houses and cottages that most of us associate with Elizabethan England. In these structures, a framework of heavy timber was erected in much the same fashion as in posts-on-a-sill construction. One notable difference between the two, so far as the framework was concerned, was that the rectangular openings between the timbers were usually smaller in the half-timbered building than in the other; and in the half-timbered structure, the framework or skeleton was often elaborately braced with diagonal timbers. The basic difference, however, was in the material used to fill in the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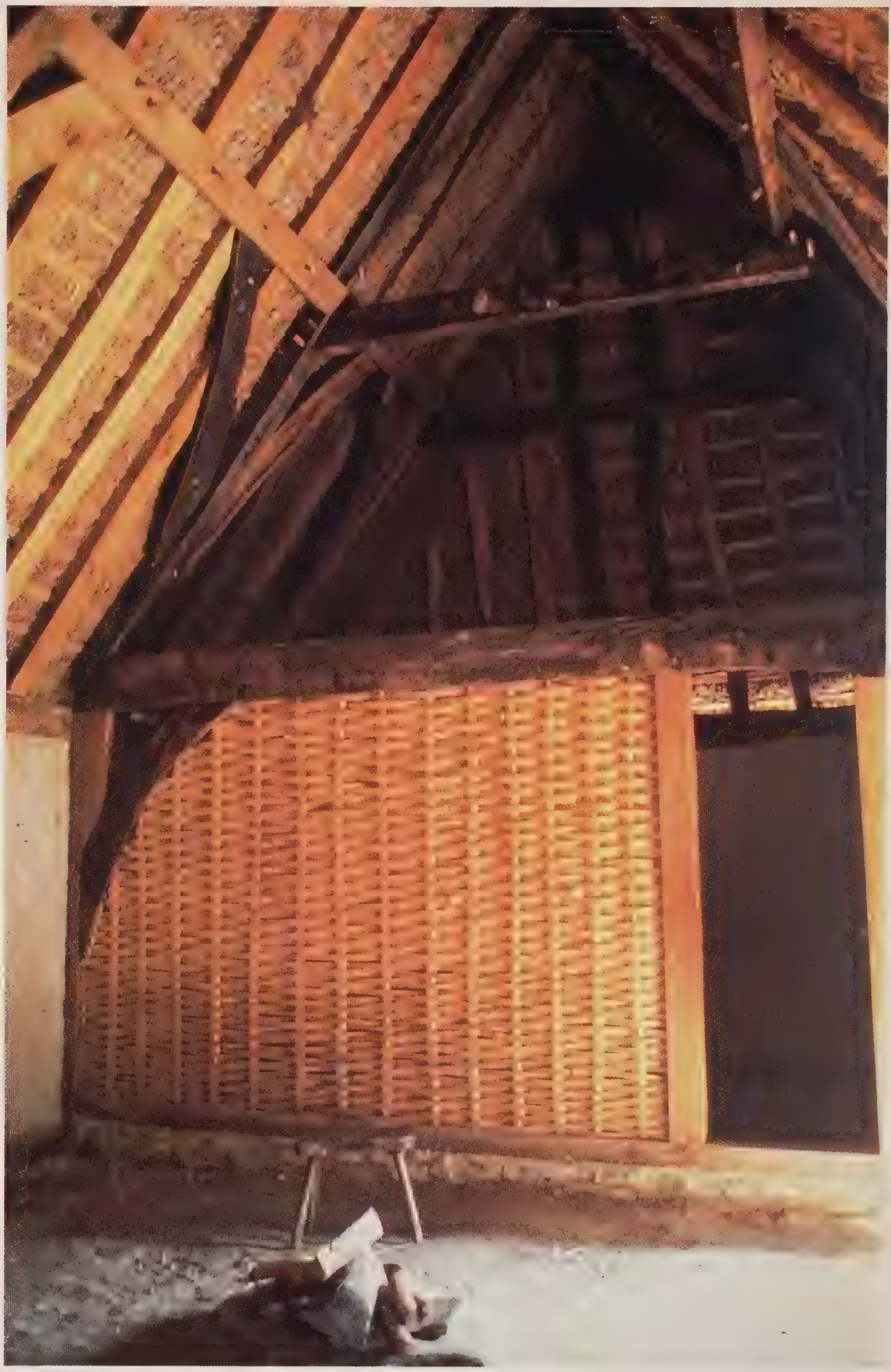
Above: Winkhurst, a late-14th-century Saxon hall, Singleton, England
Right: Wattled wall, ready for daubing, Boarhunt House, Singleton, England


ROGER CHITTENDED

rectangular openings in the walls. In the posts-on-a-sill structure and at Biskupin, as we have seen, the rectangles were filled in with short lengths of timber. In the half-timbered structure, they were usually filled in with wattle-and-daub, although bricks or rubble were also used from time to time.

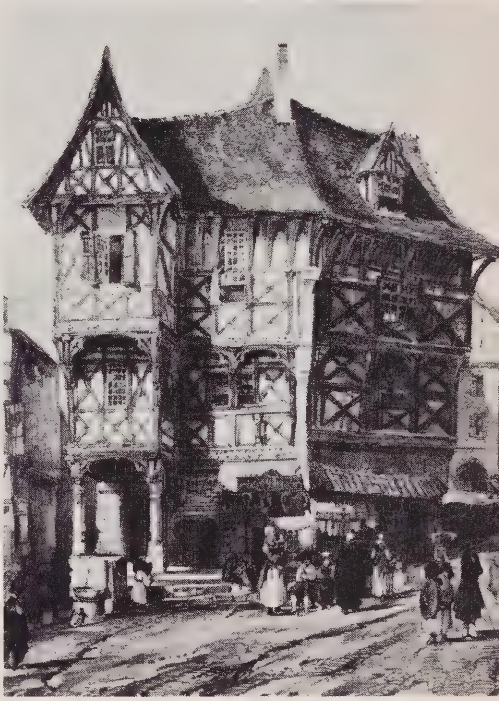
In England a number of such half-timbered buildings have recently been collected from the surrounding countryside and restored; they are now displayed in the Weald and Downland Open Air Museum at Singleton. One of the most interesting structures there, Winkhurst House, was already a venerable dwelling when Christopher Columbus sailed for the New World. Built in the late 14th century, it was occupied for some 550 years. It is a typical, two-storey Saxon hall, with an open, unpartitioned ground floor, and a second floor in only one of the gabled halves of the building. The upstairs chamber is reached by a steep staircase built against the gable end. Open to the thatch roof, the other half of the hall has a rough stone hearth in the middle of the dirt floor; smoke from the open fire would drift upward, when the wind was in the right direction, and escape through a triangular opening at the top of the gable.

With the timber frame in place, the walls were divided into forty-four rectangular bays or openings—twelve on each side and ten on each end, if we ignore a few diagonal braces. These openings were filled with interwoven slats of oak and hazel, forming a solid wattle, then daubed over or plastered, both inside and out, with a mixture of powdered chalk and cow dung.

Although we have not yet mentioned it, wattle-and-daub was rather widely used in Poland until the middle of the last century, at least. Polish architects tell me that it was not a native building technique, however. It was introduced into the Gdansk area by Hanseatic merchants, probably in the 14th century. From there, it spread rather rapidly over the northern parts of the country, but never reached the mountainous regions to the south. The technique of building with wattle-and-daub also turns up in some of the Viking settlements, where it was used for partitions rather than for outer walls. In all probability, wattle-and-daub was used throughout most of central and western Europe. The earliest evidence of its use that I have found to date is in the Tripolye settlements in the Ukraine, just south of Kiev. In that area, the Neolithic farmers who introduced it to the peoples of Europe have been dated at 3500 to 3000 B.C.

This would suggest that both traditions—building with wattle-and-daub and building with vertical logs—originated in Russia. Their development through time, as well as their spread across northern and western Europe, is certainly much more complicated than this rough sketch would indicate. At present, however, it is the distribution of these various architectural forms that needs to be examined more critically. The evolution of the forms themselves will probably stand approximately as given.

But there is still another way of building a log house. This method was mentioned near the beginning of our study, but has not yet been discussed in any detail. I refer, of course, to the log house that most of us in eastern Canada are familiar with. This is the house built of horizontal logs or timbers locked together at the corners with various types of notches. The origin of this method of construction is still obscure; most students of the subject seem to agree, however, that it spread into northern Europe from somewhere east of the Ural Mountains, again in Russia. It was brought to the New World by the Swedes who settled around Delaware Bay in 1638.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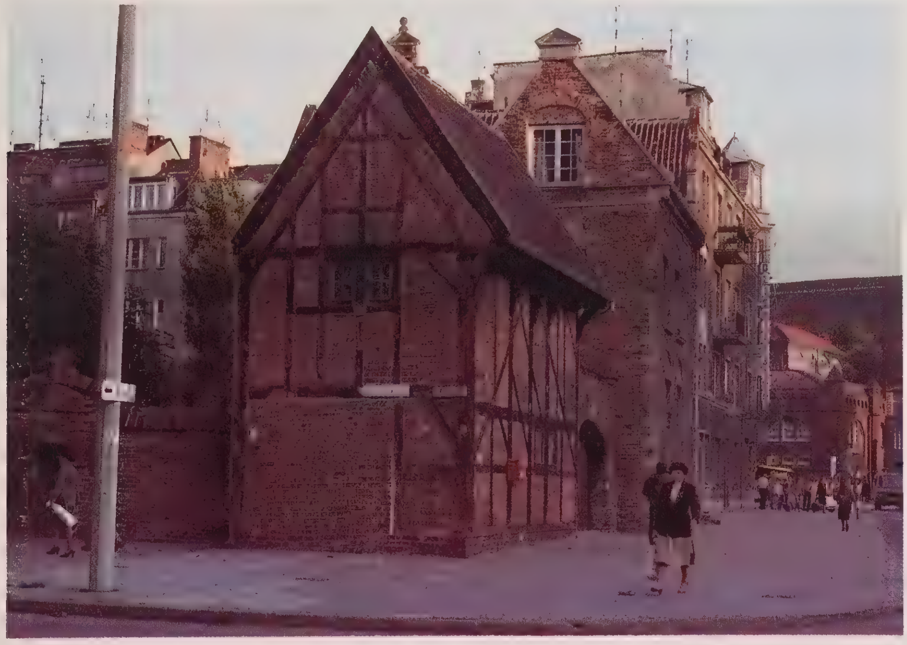
Le Chateau du Pirou, 11th century, France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Half-timbered cottage with brick infill, Gdansk, Poland

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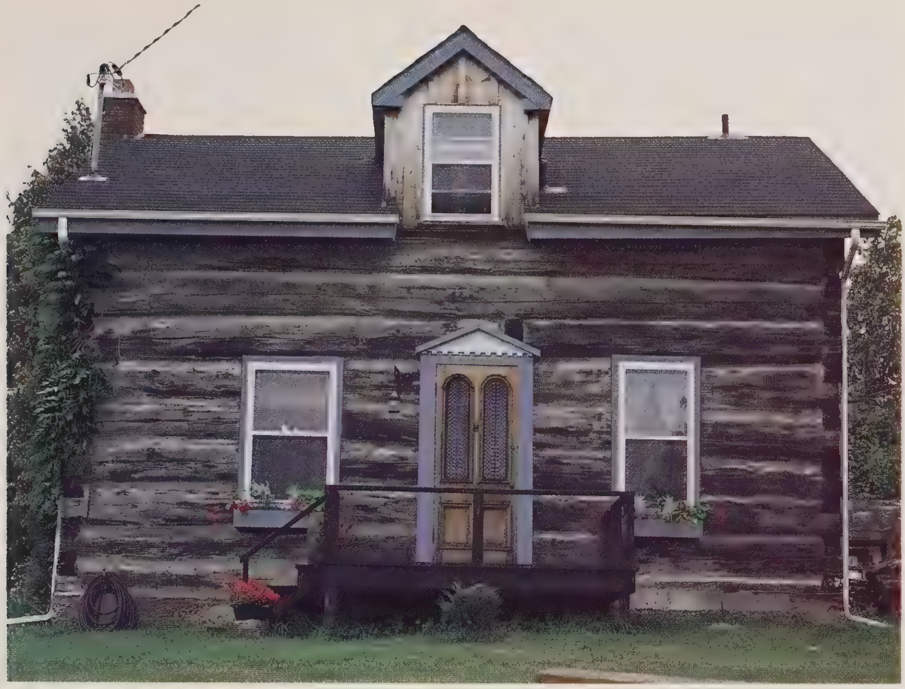

Second generation log house, Owen Sound, Ontario

WALTER KENYON

The Swedes used saddle-notched corners, which left the ends of the logs projecting beyond the walls. The projecting ends were usually left that way, although they might, on occasion, be chopped off more or less flush, with an axe. Later immigrants to the New World, notably the Germans, Swiss, and Saxons, introduced the more sophisticated method of dovetailing. This refinement provided both a smoother corner and a stronger joint.

The advantage of horizontal log construction was that a building could be erected very rapidly, and with simple tools. It was used in Ontario, for example, by settlers who had to clear a site in the forest, and then erect a quick shelter against the elements on a remote homestead. With little more than axes to work with, a couple of men, with no particular skills, could build a house in just a few weeks. The major disadvantage of such a structure was that each log or timber had to bear the weight of all those above it, as well as the weight of the roof and whatever snow might accumulate on it during the winter. Because all this pressure was exerted across the grain of the wood, such buildings were subject to compression and distortion. The timber-framed structure, on the other hand, bore the weight of the superstructure on the vertical members, which could carry a much heavier load.

In some parts of southern Ontario—in the Owen Sound district, for example—an interesting architectural sequence can still be traced. There are a few of the early, saddle-notched log shanties still standing. These were erected by the first wave of settlers, a group with little capital and a pressing need for shelter. After a few years on the homestead, however, when their economic prospects seemed rosier, most families raised more substantial log dwellings with neatly dovetailed corners. It is these, the second generation of log houses, built about the middle of the last century, that are most plentiful. They are being carefully refurbished and lived in today, usually by people with an urban or professional background. The families that stayed on the farm built solid brick houses as soon as they could afford to, usually in the second or third generation.

The log buildings that are still scattered across Ontario are now being collected together in such places as Black Creek Pioneer Village, near Toronto, and elsewhere. Similar open-air museums are strewn across Europe from northern Norway to England. And this is fitting. For the various ways in which logs were shaped into buildings, from lowly Polish pigpens to Pennsylvania Dutch barns, from the soaring stave churches of Norway to the early French Canadian houses and trading posts, are surely among our most venerable traditions.

Dr W. A. Kenyon is a retired curator of archaeology. For twenty-five years he worked at the ROM *conducting research on historic and prehistoric problems, mainly in Ontario and the eastern Arctic. He is currently studying the development of wooden architecture in Europe and writing a book on the history of arctic exploration in Canada.*

LAWRENCE McGUIRE

Voice from a Community

Like many folk artists, Lawrence McGuire has become a spokesman in a community of ferment and social rifts.

Pauline Greenhill

WE often think of folk artists as being conservative in their work, and many of them are indeed concerned mainly with reproducing accurately the material expression of traditions passed down in a family, a religion, a regional culture, an occupation, or an ethnic group. But this is by no means true of all of them. There are also many who are highly innovative and who make very original kinds of statement through their art. Why then do we call them folk artists? It is because they are concerned with communicating not with their artistic peers, as is the case among practitioners of fine art, but with their local communities. In modern urban society, the artist, as generally understood, has a special role; ideally, he or she makes personal artistic statements that have universal validity. The folk artist's works, on the other hand, though no less personal, are directed towards the community at large and are important, at least at the local level, not because of the artist's professional or technical skills but, first and foremost, because of his or her social identity as a member of a particular family, a farmer, a father or mother, a churchgoer, and so on.

Conservative homogeneous societies usually value traditional models and symbolic expressions that have stood the test of time. In a place like Ontario,

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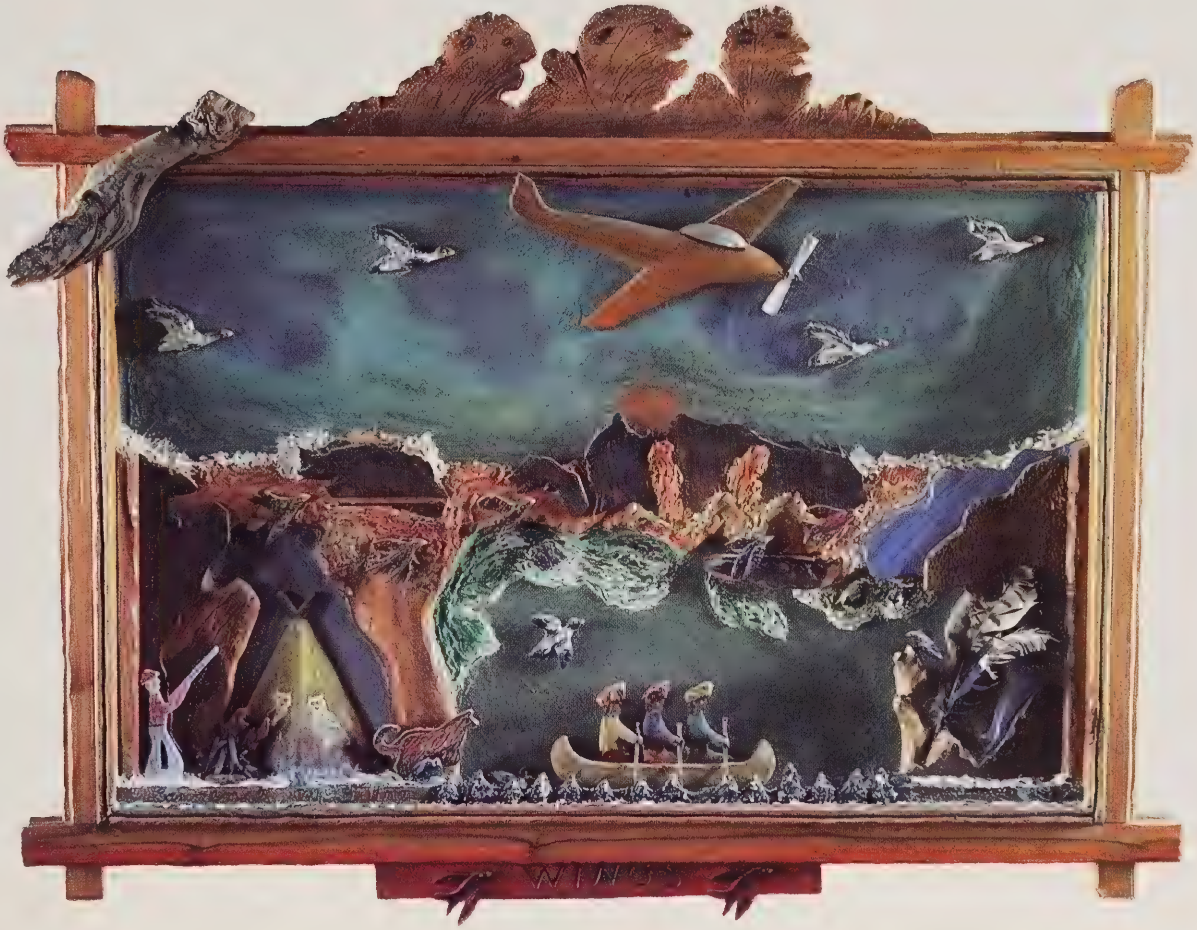
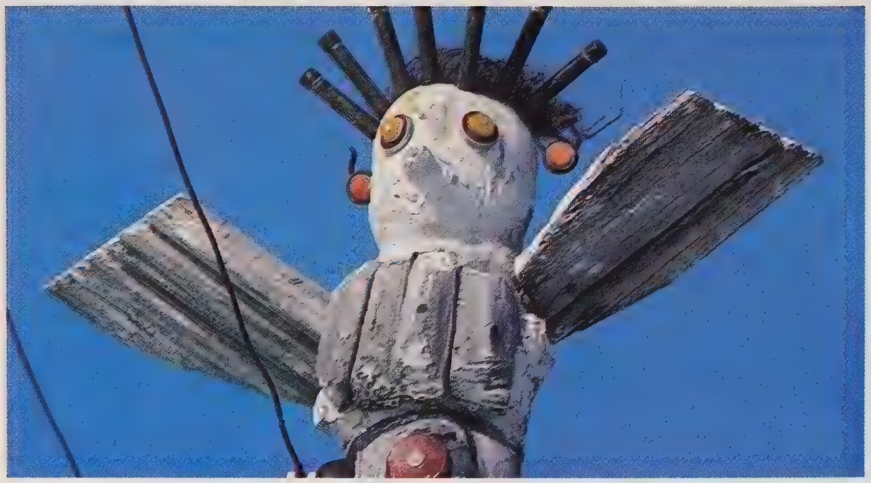


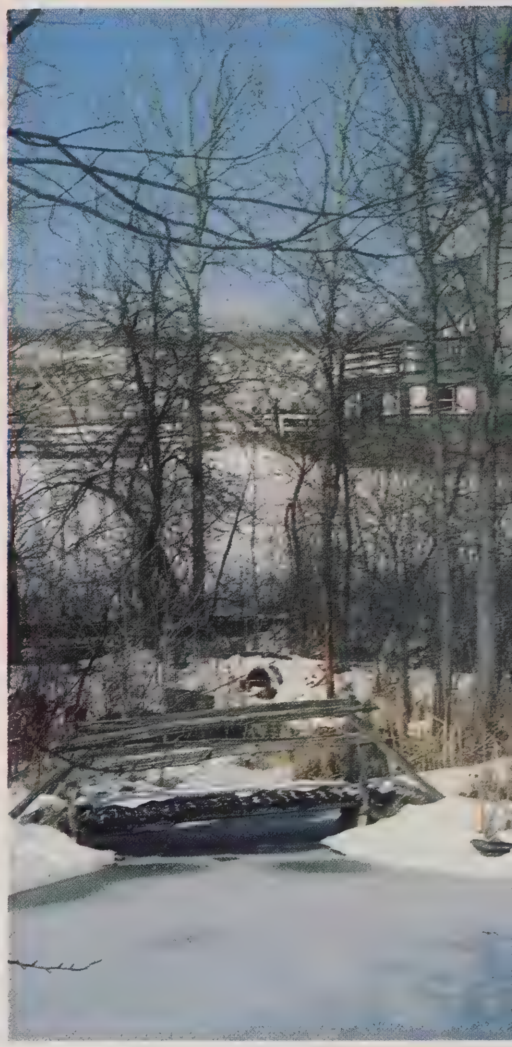
This multimedia low relief echoes McGuire's concern with past and present cultures.

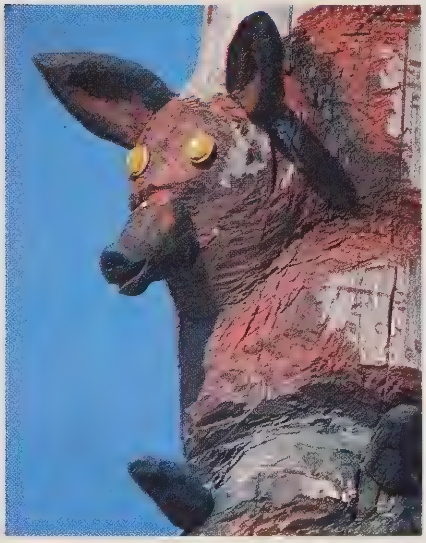
however, where change is rapid and drastic, folk artists must adapt their artistic statements to their cultural situation, and new forms and metaphors emerge as a matter of course. Ontario folk artists may be critical of their society; they may be brash in their attempts to shock the local people into reaction. But their works nevertheless show a general sympathy with the common lot, and even when attitudes are divergent, concerns are shared. In places where communities are in ferment and local social rifts widespread, the folk artist can take on the role of spokesman and mediator. Such is the role of folk artist Lawrence McGuire.

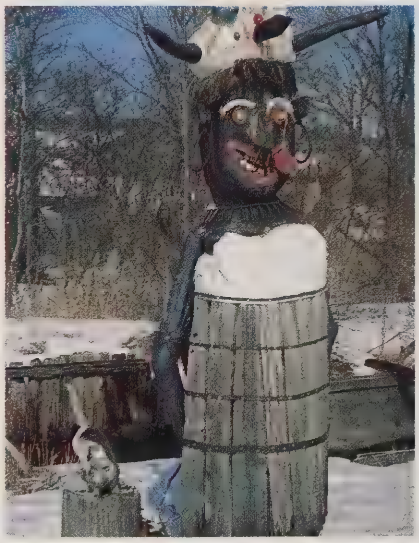
McGuire was born, and has lived for all of his sixty-one years, on a farm in southern Ontario near Toronto. After his father's death in the 1960s, he and his mother moved to the house—he calls it a cabin—which he built on his end of the family property. The rest of the property has been sold or rented, but McGuire retains a barn and a few acres. He is very much a jack-of-all-trades; at various times he has been a carpenter's assistant, a mailman, and a boarder of horses.

McGuire has never much enjoyed travelling, though he has seen most of Ontario. He has never been a joiner of organizations, which he sees as serving









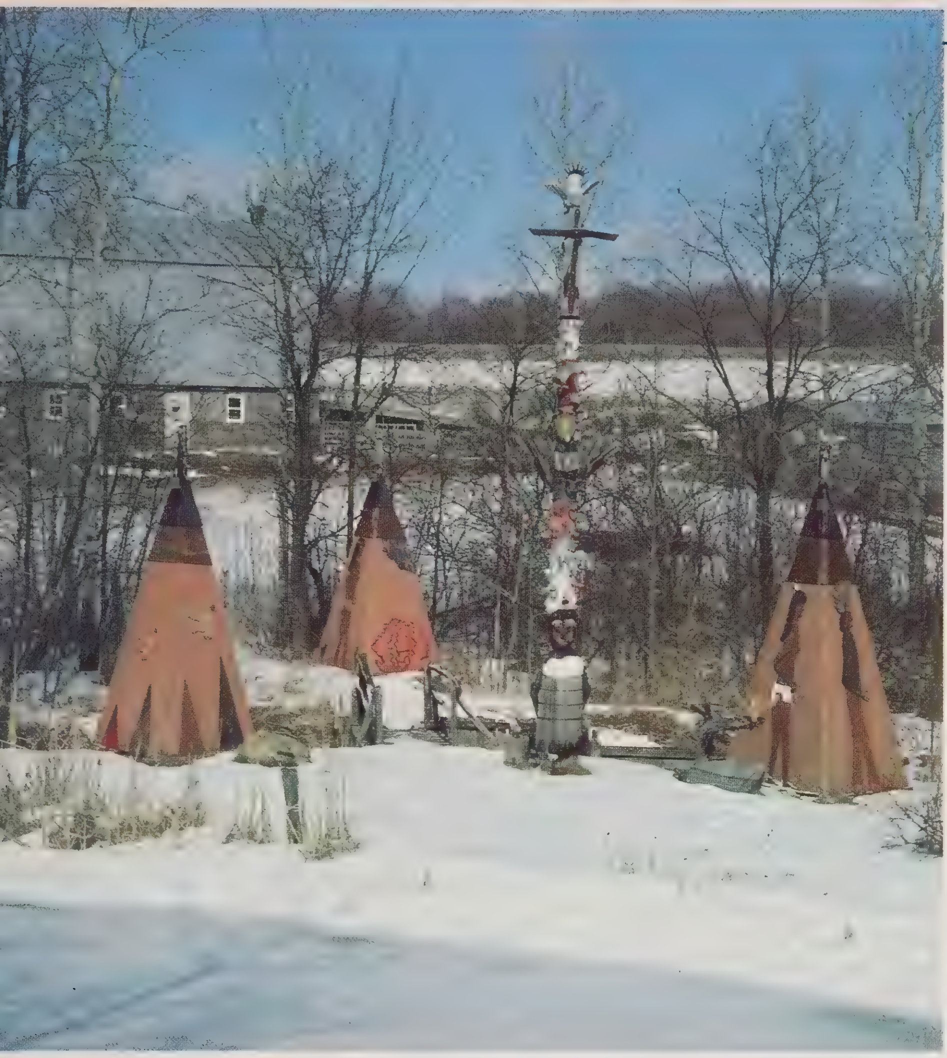
Top: Caspar the Friendly Ghost tops the totem pole, which is also used to support the electric wires between the house and the barn.
Bottom left: The fox is one of several animals found on the totem pole.
Bottom right: McGuire's impression of an Australian aboriginal woman is at the base of his totem pole.

to separate rather than to unite individuals. "He doesn't believe in societies," says his mother. "He's a believer in the brotherhood of man. It's a sort of pie-in-the-sky because it's hard to bring about [but] you're people, no matter who you are."

McGuire built, furnished, and decorated most of his surroundings with his own hands. Nestled in a creek-side portion of the property facing the house, and surrounded by trees, there is a spectacular outdoor tableau of a native village, complete with "wigwams" (McGuire's own word for them), canoe, bridges, totem pole, and animals. Immediately around the house are several elaborate bird-feeders. A model of the kind of chariot McGuire remembers from races at county fairs in the 1950s and earlier, complete with horses and driver, sits on the front lawn. Very little of the furniture in the cabin is purely functional. The broom closet is disguised as a grandfather clock, the windows and doors are decorated, and the walls are covered with his own paintings and carvings. There are only a few pictures on the wall that are not his own work, and only one that was not framed by him.

Many of the materials used for the cabin and its contents and surroundings were found objects. The inside of the house was built of lumber bought and salvaged from nearby cottages that had been flooded out. McGuire used fence rails for picture frames and decorated them with coins from his godfather's collection; he used a cream can and a tractor wheel for the base of a table, and an old car seat for a chair. His other materials are everyday and easily found items: construction paper, white correction fluid, coloured pens, bits of wood, paint, feathers, and so on.

McGuire is a poet as well as an artist. He began writing poetry in the early 1960s, about the same time as he started work on his cabin. His first poem, now



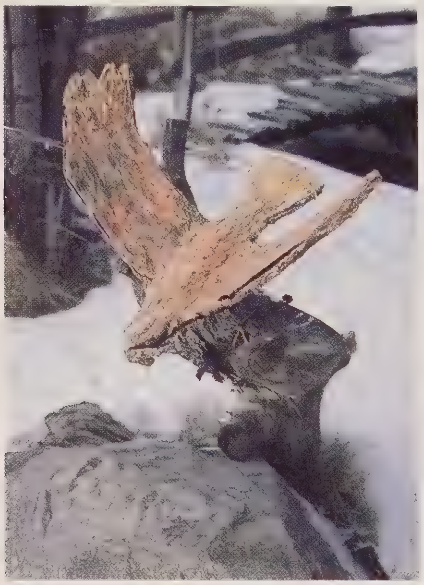
Above: A wooden squirrel climbs a tree beside the native village.

Left: This outdoor depiction of a native village is McGuire's most public and flamboyant display. The Indian figures on the tipi are about one and one-half times life size.

proudly displayed on the refrigerator door, was called "Cabin in the Hills". Like many of his other poems it is illustrated and illuminated; the picture is an idealized representation of the cabin and its setting—the hills, the stream, the trees, and the fence, all carefully and affectionately portrayed.

The first poem McGuire sent to a newspaper was about the Italian earthquake of 1981, and he has since had several poems published in the local weeklies. He is currently putting together an illustrated and illuminated book of his own and his mother's poems, interleaved with sections on local history which he has researched by talking to his older neighbours.

The same surge of creativity that produced McGuire's poetry and pictures apparently inspired what he calls his "outdoor art". Started before his father's death, and now complete, this was carefully planned in advance of its construction. Yard art in this part of Ontario consists mainly of windmills and wishing wells, but McGuire's does not include such items. He began by damming the creek to create a small pond and bridging it in places. He then build two of the three "wigwams" from triangular pieces of plywood supported by a cedar pole. The totem pole, which took an entire summer to make, was carved from a cedar log taken from a tree that once stood at the entrance to the property. The pole is covered with a variety of wild creatures—snakes, birds, rabbits, and foxes—with human figures at its extremities. An aboriginal woman, with a "grass" skirt made of wood, stands at the bottom, and Caspar the Friendly Ghost, with a horsehair hat, is at the top. Finally, the third "wigwam" was added. Carved birds and animals, including a squirrel climbing a tree, are an important part of the total effect. The structures are built to last; they are treated with creosote, covered with car paint, and detailed with long-wearing materials like plant and flower pots, horsehair, and aluminum nails.



Top: This bird feeder is one of a multitude on the McGuire property. *Bottom:* McGuire's outdoor art often represents the animals which once would have inhabited the village.

It is in nature that McGuire finds the main inspiration for both his poetry and his art. While recognizing that an artist and poet must be someone who feels more deeply than others, he maintains that it is partly his environment that has made him such a person. He says, "That certainly helps to get you in tune with nature, to be right in among it." His mother's perspective is similar, if a bit more pragmatic. She comments that the area is "bad farmland, but picturesque".

When I asked him if he ever sold any of his works, McGuire said, "I don't do commercial art, I just do it for myself." He does, however, circulate what he makes and writes among his family and community, giving a framed picture to a neighbour, for instance, or making a toy barn for his grandnephew. Some of his art is purely self-expressive, but this seems to be confined to particular forms. Most of his oil paintings, for example, are not put up in the social areas of the house like the kitchen, sitting room, or living room, but are placed in the entrance hallway so that one can normally only glance at them while moving into the main area of the house, or hidden away where they will not be seen at all. The more realistic works of art—the outdoor art, the newspaper poems, and the house decorations—are displayed where they can be seen and examined at length.

All of McGuire's public art and poetry celebrates his community and neighbourhood, or else the muse which he attributes in part to the natural beauty of his surroundings. Much of it is descriptive, but his most public and so most overtly communicative work—his outdoor art—is polemical and critical. It is at once a statement of warning and a statement of ideals, both an admonition to his community and a homage to it.

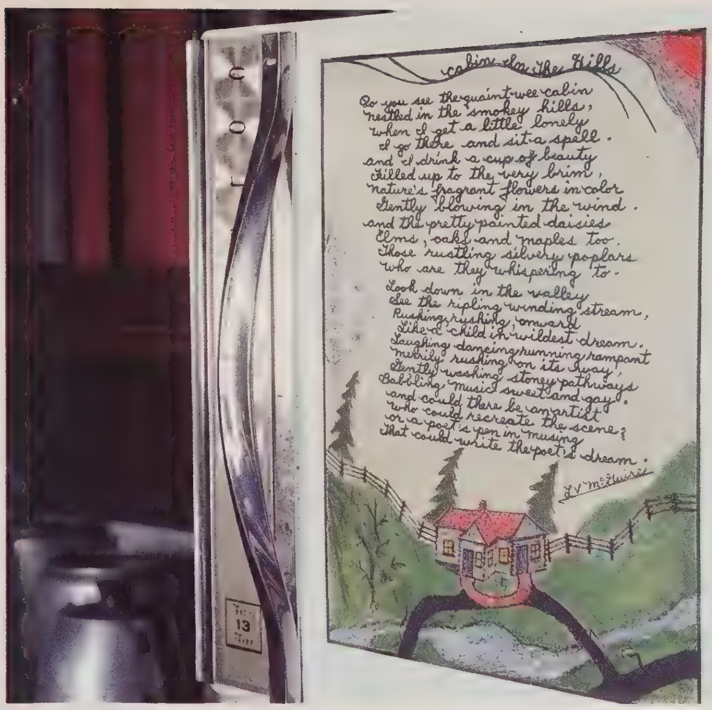
The community in which the McGuires live is undergoing dramatic change. About twenty years ago the price of land in the area rose sharply. Speculators were buying it up in the expectation that dormitory communities for Toronto would be built there, and indeed there has been a recent influx of back-to-the-landers and urban bourgeoisie. At the same time, increasing numbers of young people from the old families of the traditional community have moved to the cities. The new situation—a mixed population of traditional residents and newcomers—has broken many of the old ties between community members. No longer are all one's neighbours people whose families have been in the area for generations and who attended the same school and church. Modern mobility disrupts social ties, which can only be built by years of acquaintance.

McGuire does not see the changes in wholly negative terms; the newcomers bring new ideas which he incorporates into his work. Yet he and his mother are acutely aware of the changes which are taking place and of the effects they have on the area. The McGuires commented to me on one young couple who bought an old farmhouse nearby, lauding the chances of contemplation and peace offered by rural areas, only to move back to Toronto a few years later, evidently because they missed the city's excitement. The forces which spur such people to move restlessly from place to place are, for the McGuires, almost incomprehensible.

The ostensible subject of McGuire's outdoor art is a group that once inhabited the area, Canadian native people. Mrs McGuire comments that the works are there because of "the Indian background of the place. The Indians went up and down this creek and we find their stone tools and things." Her son's feelings on the subject are, not surprisingly, very strong:

> [The native people] are . . . at the beginning. It's as simple as that. . . They're underdogs too. It's basic people's nature to root for the underdog. And the Indians have had a pretty hard time of it, you know. I don't think it's a feeling of the people that has held the native people back as much as the indifference, really. I think the people never really wanted to see them as badly put down as they've been put down. You can't expect them to behave and think and see life the same as we do because they have a completely different lifestyle, and we want to change it and we want to make them like us. And of course, that's not being very fair, is it? They were here first.

On one level, McGuire's work is an acknowledgement of the primacy of the claim of the former inhabitants of the region, the native people. His outdoor art is a memorial and a homage to a way of life which he personally idealizes as

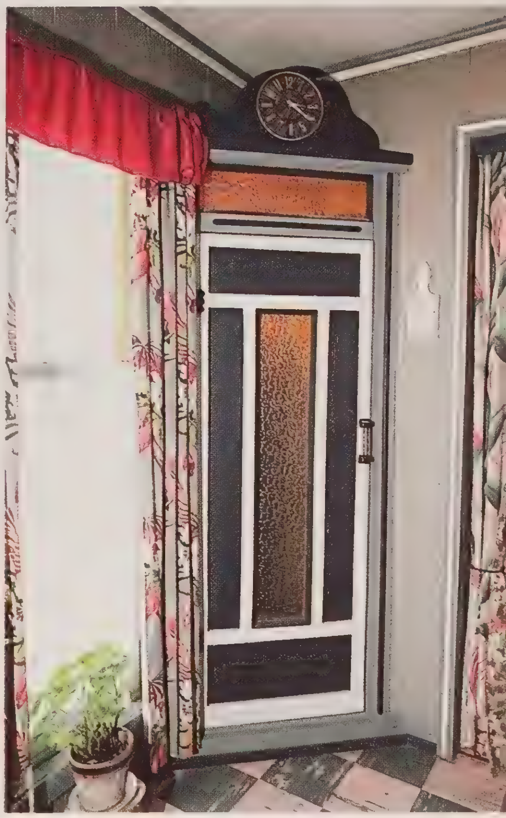


cabin In The Hills

Do you see the quaint wee cabin
nestled in the smokey hills,
when I get a little lonely
I go there and sit a spell.
and I drink a cup of beauty
Filled up to the very brim,
nature's fragrant flowers in color
Gently blowing in the wind.
and the pretty painted daisies
Elms, oaks and maples too.
Those rustling silvery poplars
who are they whispering to.

Look down in the valley
See the ripling winding stream,
Rushing, rushing, onward
Like a child in wildest dream.
Laughing dancing running rampant
merrily rushing on its way,
Gently washing stoney pathways
Babbling music sweet and gay.
and could there be an artist
who could recreate the scene?
or a poet's pen in musing
That could write the poet's dream.

L V McGuire



Above: Typical of McGuire's interest in decoration is his broom closet, disguised as a grandfather clock.
Above left: The refrigerator is a popular place to display special clippings, postcards, and so on. This is McGuire's first poem, "Cabin in the Hills".

one which was close to the land and appreciative rather than destructive of nature and the environment. But like the native people, McGuire's own group of traditional residents has pride of place over a group of interlopers; his own family came to the area in 1792. The native people are a group who belong in the area, though they are not currently members of the community. His own group of traditional residents, too, has been forced out of the area by people who displaced them, not by intention but through indifference. Thus, the suburbanite newcomers stand in a similar relationship to the traditional residents as did, at an earlier time, the European settlers to the native people. McGuire sees that both of the latter groups were diminished socially and morally with the loss of native culture. His outdoor art is on one level a warning to the present generation of similar dangers in the current situation.

McGuire's outdoor art is directed only at the immediate community—at people who are able to understand its message. The chances of misunderstanding are reduced because the works are not visible during the summer from the concession road which passes the property; they are hidden from it by the trees. This means that most tourists and visitors do not even see McGuire's outdoor art, for few would venture onto that unpaved road in any other season. I do not mean to suggest that the local people, whether newcomers or long-time residents, do not appreciate McGuire's work for its beauty, colour, and imaginativeness, but only that they are the people most likely to grasp its underlying message.

Though the works of Lawrence McGuire are not available for general public viewing, Canada is fortunate that works like his have been collected by the Canadian Centre for Folk Culture Studies, a division of the National Museum of Man. A large sample from their collection is now touring the country in an exhibit called "From the Heart: Folk Art in Canada". The folklorists and other scholars at CCFCS have assembled a show that is both accurate in its representation of the kinds of works produced by Canadian folk artists, and fascinating for any viewer. The exhibit displays many of the aspects of folk art seen in McGuire's works: his materials—found objects, wood, and paint; his forms—oil painting, low relief carving, models, furniture, illuminated pictures, and large sculptural pieces; and his subjects—native people, natural scenes, and community life. Yet it also shows much more, reflecting the diversity of Canada and the prodigious creativity of Canadians. Folk art like McGuire's truly comes from the heart, demanding as much in attention and understanding as it offers in enjoyment and excitement.

Pauline Greenhill, a folklorist and anthropologist, is currently completing her Ph.D. dissertation on folk poetry in Ontario at the University of Texas, Austin. She has worked at the Canadian Centre for Folk Culture Studies, and has done field work in Newfoundland and Texas as well as Ontario.

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Electrotypes

ELECTRIC ART VICTORIAN STYLE

Peter Kaellgren

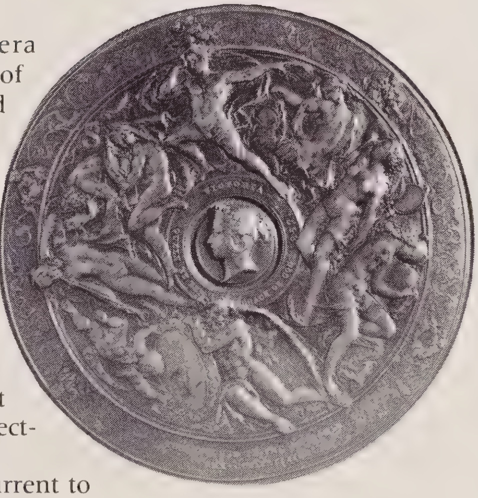
PHOTOGRAPHS BY BILL ROBERTSON

THE 19th century was an era of inventions and of new ways of doing things in almost every field of human activity. Electricity held a particular fascination for the Victorians, much as atomic energy does for people today. Inventors offered "electric hair oil" and small machines for generating therapeutic shocks, among many other curious devices. Some of these inventions had very little to do with electricity as we know it today, but one of the most enduring survivals of the early use of electricity in the arts field is the electrotype.

The technique of using an electric current to plate or deposit metals had existed since about 1805. The electric pile battery, invented about 1800 by Alessandro Volta, professor of physics at the University of Pavia, provided the current. With the taking out of a patent for electroplating and electrogilding in 1840 by George Richards Elkington (1800–1865) and his cousin, Henry Elkington (c. 1810–1852), two manufacturers in Birmingham, England, the process was launched on an industrial scale.

The process involved the use of a solution of a compound of silver or gold in water. Wires from both terminals of the battery were suspended in the solution, and the object to be plated was suspended at the cathode, or negative pole. As the current flowed from the anode, a thin coating of the pure precious metal was deposited on the object. By this method, objects formed of less expensive metals such as copper, Britannia metal (a tin alloy similar to pewter), brass, or nickel alloy could be made to look like silver or gold. This brought articles that appeared to be made of precious metals within a price range that could be af-

Electrotypes show us what the Victorians already knew: quality and beauty can be maintained when mass production techniques are introduced to the decorative arts.



National Medallion (1856), 14.5 cm diameter, copper electrotype with chemically induced bronze patination, private collection
Designed by the sculptor Antoine Vechte (1799–1868) for presentation to outstanding students in government-supported art schools in England

forded by people of modest income. By 1850, people were declaring that "you couldn't tell the plate from the plate". By this they meant that it was difficult to distinguish sterling silver family plate from electroplated silver wares.

Electrotypes are fortunately easier to distinguish. These are articles made by the use of an electric current to deposit metal in a mould. The original form could be sculpted from an easily-worked material like wax or plaster. From this a mould was made. Then, by use of an electric current to deposit metal in the mould, very elaborate pieces could be created with a minimum of handwork and finishing. Electrotypes are often distinguishable by the somewhat pitted and granular surface on the reverse side and by the absence of marks from metal-working tools.

Art and science were inseparably connected in the Victorian mind. Every new technical process spawned a new line of artistic products. Electrotyping, known on the Continent as galvanoplastic, was first used during the mid-1830s. By this date, the constant-voltage battery had replaced the voltaic pile as the source of current. Copper was the metal most often used for electrotyping. With an appropriate chemical coating it could be passed off as bronze, or it could be plated with precious metal.

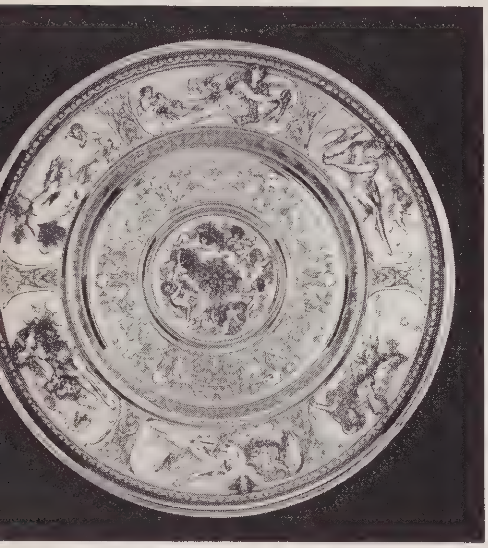
The National Medallion designed by Antoine Vechte (1799–1868) is a prime example of this technology. The Frenchman Vechte was one of the most talented artist-craftsmen working with the process. Having prepared the wax original, he then made a version of the medallion in platinum. Bronze versions were awarded as prizes at Britain's state-supported schools of art. This medallion is an example of a neo-Mannerist style frequently used for early electrotypes. The design was derived from Renaissance patterns of the late 16th century and featured elongated classical nudes or allegorical figures, with leaf scrolls and small pictorial reserves. Pieces of similar style had appeared in London's Great Exhibition of 1851.

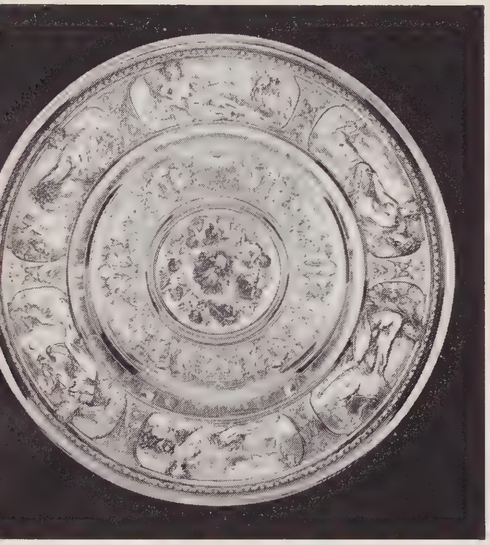
While Antoine Vechte was one of the leading artists using this new process, it was the firm of Elkington that made it a commercial success. The cousins patented a number of improvements on the process developed by their chief metallurgist, Alexander Parkes, that allowed more complex pieces to be produced. Ultimately the process was used to manufacture large vessels and shaped pieces.

The Victorians greatly valued replicas of what they considered to be great or historically important art and design. They were much more strongly convinced than we are that a copy, whether print or electrotype or other form of replica, could convey the artistic and ennobling values of the original. They also felt that a mass-produced copy could profitably be studied as an example of style by students and craftsmen. It was this high value set upon the copy that ultimately spurred the Elkingtons to introduce a whole line of replicas of antique silver, complete with a printed catalogue. Examples of these replicas are still to be found in the Victoria and Albert Museum in London, England. The history of the Elkingtons' "museum replicas" even included a research expedition to Russia to make moulds of important antique silver there. Some of the most significant specimens of pre-Civil-War English silver were diplomatic gifts presented by James I about 1609 and preserved in the Kremlin.

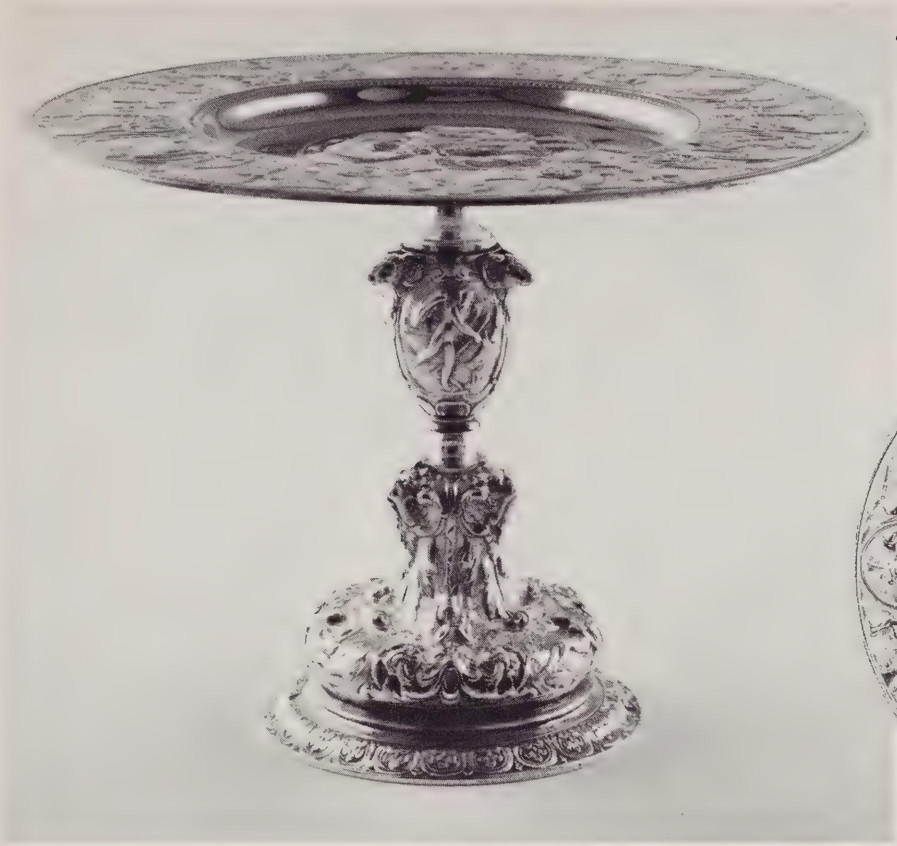
While electrotype replicas of antique pieces sometimes cause confusion among collectors today, pieces of contemporary Victorian design can often be appealing documents of the period. Three examples recently acquired by the European Department include an unmarked *tazza* or footed dish. This was possibly made by Elkingtons; it resembles the work of Benjamin Schlick, a Danish-born architect-designer who was in their employ. *Tazza*s were produced in sizes as large as an occasional table.

Even more spectacular are a pair of silverplated circular plaques recently bequeathed to the European Department by Mrs Annie E. MacKendrick of Oakville. These take the form of large dishes for display on the sideboard. This silver form, most often used as a basin for hand-washing, goes back to the Middle Ages. The prototype, which generated a whole series of replicas, was the "Achilles Shield" commissioned by the Prince Regent from the sculptor John





Wall plaques (design registered 5 October 1869), 53.2 cm diameter (each plaque), copper electrotype, silver-plated reliefs with framing designs gold-plated, English, manufactured by Elkington & Company, Sheffield, European Department, ROM, bequest of Mrs Annie E. MacKendrick
The six reserves in the border of each plaque show figures emblematic of the months January to June (*top*) and July to December (*bottom*).



Tazza or footed dish, (ca. 1850–60), 13.8 cm tall, copper electrotype electroplated with silver, English, maker not identified, European Department, ROM

Flaxman, R. A., in 1818. Flaxman's designs were based on a description in Book XVIII of Homer's *Iliad*. Rundell, Bridge & Rundell, the Royal goldsmiths, completed the first version of this celebrated large dish-cum-plaque in 1821 and by 1823 had fashioned two other specimens.

This idea of a large round symbolic display dish was still current when Elkingtons registered the design of our pair on 5 October 1869. The registration or copyright of the design is signified by a diamond-shaped registration mark with number and letter coding worked into the mould. A small piece of metal stamped "Elkington" under a stylized British crown is soldered onto the back of the plaque. The elaborate neo-Mannerist design shows figures emblematic of the twelve months, six to each plaque, with names under each reserve. Although there is a certain sameness about these figures, it is largely offset by the glittering contrast between the silver and gold plating used selectively to define the border and the reserves. The plaques seem to have been clearly intended from the beginning to hang on the wall; the backs are not plated and have soldered-on rings for hanging. They are prime examples of good solid Art School Academic design of the 19th century and will be featured as such in our future European galleries.

With the approach of the 20th century, the growing simplification of design and the increasing emphasis on simpler forms that could be economically produced by machine all led to a decline in the use of electrotyping. But the process is still used; the Prince of Wales's coronet, designed and modelled by Louis Osman in 1969, is a good example of the technique.

The two ROM plaques are part of a one-year exhibition of silver now displayed in our new Queen Elizabeth II Terrace Galleries. Most of the pieces in this small display are recent gifts and bequests to the Museum. The exhibit has been set up to honour our donors as well as to serve as a resource for the Society of North American Goldsmiths, which will meet in Toronto in June. It will also help to commemorate the Huguenots, who were forced to flee France when the Edict of Nantes was revoked on 10 October 1685. The London silver trade was dominated by these religious refugees for about three-quarters of a century thereafter, a circumstance recalled by an extensive dresser set made in 1725 by David Willaume I (1658–1741) also displayed in the gallery.

Peter Kaellgren graduated from the University of Toronto master's program in museum studies in 1971, with a major in art history. In 1972 he joined the ROM's European Department, where he specializes in British decorative art with an emphasis on ceramics, glass, silver, and furniture. He coordinated the ROM exhibition "A Gather of Glass" in 1977. In 1981 he began a Ph.D program at the University of Delaware and the Winterthur Museum. At present Kaellgren is finishing his dissertation on the console table in England, 1700–1800.

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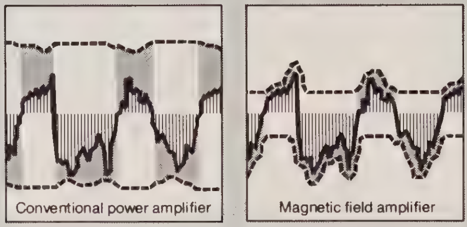

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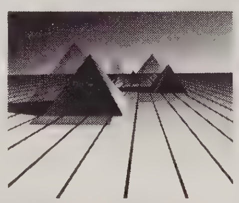

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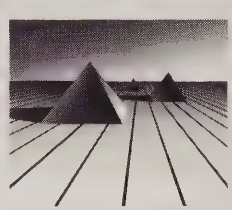

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TIERRA DEL FUEGO

LIFE IN A WINDY PLACE

Steamer ducks were not the only ones that seemed to be grounded on Chris McGowan's field trip. Yet life in this remote and windy part of the world opened up new areas for exploration.

KEVIN HOCKLEY

A flightless steamer duck with her offspring

Chris McGowan

JUST wait till we fly into Comodoro Rivadavia—we'll be in the Roaring Forties then and the plane'll be all over the place. You'll just love it!'' Allan Baker, well aware of my irrational fear of flying, offered this lunchtime titbit as a little something extra to look forward to during our forthcoming trip to Argentina. It did the trick; if it was going to be *that* perilous flying across Patagonia, I could just imagine what it would be like trying to land on Tierra del Fuego. It was mountainous there, wasn't it? And didn't the *Beagle*, with Darwin aboard, almost founder in a violent storm off the treacherous Fuegian coast?

I was halfway through *Exocet* as we made our final approach to Comodoro Rivadavia. Was Jack Higgins's novel about the Falklands crisis so engrossing that I had been unaware of the turbulence? As it turned out, there was no turbulence, and our landing was as blissfully uneventful as the rest of the flight had been. This led me to suspect that Baker might have been embellishing the truth about the Roaring Forties. But then I saw the ground crew coming out to meet the aircraft, leaning into the wind like drunken sailors, and I realized that it *was* windy, very windy. One of them was carrying a pair of giant frisbees—covers for the engines' air-intakes—presumably to keep runway debris out of the turbines. All very odd; but we were to learn that the wind is an everyday part of life in this part of the world.

We took off into the wind just as smoothly as we had landed into it. And why not? Our pilot, like the designers of the airport who had laid out the runway, accepted the wind as an environmental constant; it was invariably there, and it always blew from the same direction. Indeed the wind actually worked to our advantage, as it lowered our speed relative to the ground during landing and take-off. But each of the two jet engines that were pushing our Boeing 737 against the wind delivered seven tons of thrust. I wondered how the birds coped with the elements with just the power of their muscles.

I had two primary objectives in going to southern Patagonia: to collect bird embryos, and to collect specimens of steamer ducks. Steamer ducks are named for their habit of "steaming"—skimming along the water, beating the surface with their wingtips so violently that they throw up a spray of water. They are reluctant fliers, seldom taking to the air, and some species have completely lost the ability to fly.

What was a vertebrate palaeontologist doing studying bird embryos and steamer ducks? Birds, most palaeontologists are agreed, are the living descendants of dinosaurs; this is evident in the similarities in their skeletons. But many of these features are obscured in adult birds because of the widespread fusion that occurs between the individual bones of the skeleton. This explains my interest in embryos.

But what about my interest in birds that have given up flying? It all has to do with those giants among flightless birds, the ostrich and its allies.

The ostrich group—the ratites—has more features in common with dinosaurs than do flying birds—the carinates. Some specialists have even gone so far as to suggest that ratites are directly descended from dinosaurs, and that their flightlessness reflects the fact that they never flew. However, most researchers believe that ratites evolved from a flying ancestor, and that they subsequently lost the power of flight. The question is, were these ancestors carinate birds, as many specialists believe, or were they a more primitive type of flying bird? A study of the changes that occur when flying birds secondarily become flightless, as in the case of steamer ducks, is likely to yield some valuable clues to the resolution of this problem.

The first part of our visit was spent in the beautiful and vaguely Nordic town of Ushuaia, on the south coast of Tierra del Fuego, where we were accommodated in a comfortable and exceptionally well-appointed field study centre generously provided by the Argentinian Government. Ushuaia stands on the Beagle Channel, a narrow arm of the sea that separates the main island from a fleet of islands to the south. These islands protect the town from the winds and storms that lash the Southern Ocean, and which have given Cape Horn, 150 kilometres to the south, such a black reputation. We could therefore shed our parkas during the sunny spells, but the early summer weather could hardly have been described as hot.

Our small party might have been lulled into a sense of windless security in the protected environs of Ushuaia, but this was quickly dispelled when we travelled north to Rio Grande, halfway up the east coast of the island. It is not that the wind blew all day and every day; it just seemed as if it did. In Buenos Aires I had admired the magnificent jacaranda trees, at least ten metres tall, that grace the streets. In Rio Grande I doubt whether the scraggly pines that cower behind wooden wind-breaks along the main street exceed one metre. I also doubt whether anyone ever takes the trouble to gather up the litter of paper and styrofoam that the wind glues to the chain link fence along the coast road.

Sights such as these may be the most obvious signs of the effects of the wind, but the most fascinating examples are provided by the flowers that dot the rolling grassy plains. Some of these flowers are adapted to avoid most of the wind by having stalks so short that the flowers barely rise above the ground. One particular plant that caught our attention was found growing in small clumps along the beach of Rio Grande.The flowers all faced in the same general direction and gaped open like so many hungry little mouths. The illusion of fledg-

km 0
1000
SOUTH AMERICA
PACIFIC OCEAN
ATLANTIC OCEAN
ARGENTINA
Buenos Aires
N
Comodoro Rivadavia
Tierra del Fuego

km 0
100
Rio Grande
TIERRA DEL FUEGO
Ushaia

VIRGINIA MORIN

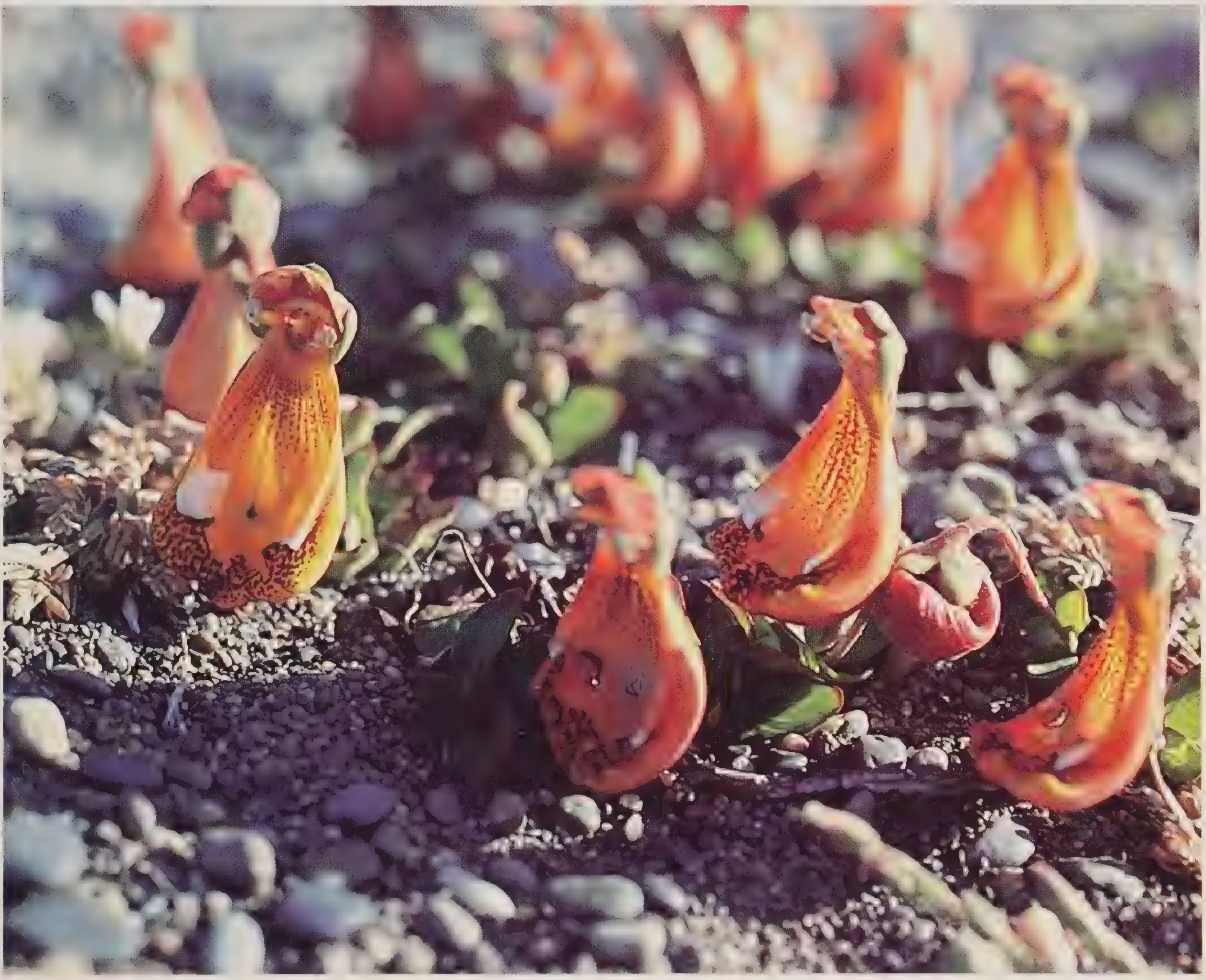
lings in the nest waiting to be fed was completed by their nervous tremblings with every fresh gust of wind. The same plant had caught the eye of Conrad Martens, the artist who accompanied Darwin on his visit to Tierra del Fuego. However, the plant that Martens painted must have been from a more sheltered spot, because he depicted it with a relatively long stalk.

I do not recall seeing any flying insects while we were on the east coast of the island, and we certainly did not consider this to be a deprivation. But flowers have an entirely different perspective, because many of them rely on flying insects for pollination. Wind pollination is an obvious alternative for flowers living in windy places, but there are some potential problems.

You may have noticed that you can sometimes lie on a beach, feeling warm, but when you sit up you discover that there is a cold wind blowing. The reason for this is that, because of friction, the layer of air in contact with the ground (the boundary layer) is essentially stationary. When you are lying down you are in the boundary layer, which is only a few centimetres thick, but when you sit up most of your body moves out of the still air and is exposed to the cooling effect of the wind. The stunted flowers we saw in Tierra del Fuego are so close to the ground that they are almost certainly within the boundary layer; it is therefore doubtful whether the wind would be a very effective pollinating mechanism for them. Perhaps, instead, they are pollinated by crawling insects.

There are some plants, however, including the dandelion, that do appear to be adapted to utilize the wind as a pollinating agent. While the leafy part of these plants remains close to the ground, within the boundary layer, their stalks

Flowers of the genus *Caryophyllia*, seen growing on the beach near Rio Grande, have such short stalks that they are not exposed to the full force of the wind.



PHOTOGRAPHS BY CHRIS McGOWAN

Above: A flightless palaeontologist is safe in the knowledge that the wind speed is below the stalling speed of his outstretched parka.
Above right: The long stalk which exposes the flower to the wind may be an adaptation to wind pollination and seed dispersal.

are long and are markedly bent over just below the level of the flower. This suggests that the flower, with its pollen-coated anthers, projects into the rapidly moving air stream. Unfortunately time did not permit me to test these ideas so that they can be presented here only as suggestions.

Though we did not see any insects on the wing, we did see plenty of birds. How did they cope with the wind? Patagonian birds, like Aerolineas pilots, accept the wind as a constant and adjust their flying habits accordingly. So far as I could tell, the smaller birds spend much of their time on the ground, and when they do take to the air their flights seem to be of short duration. Their take-off is very swift; one instant they are on the ground, and the next they are swept up by the wind like autumn leaves. The larger birds, like the elegant ibises that so skilfully avoided the attentions of the two members of our party engaged in collecting specimens for the new ornithology gallery, seemed less affected by the wind. Others, like the giant petrel and the albatross, actually utilize the wind for flying and are grounded during calm spells.

The albatross is a bird of the Southern Ocean that spends almost all of its life on the wing, coming ashore only to breed. Its long, slender wings, which reach a span of some three and a half metres, are specialized for gliding, extracting energy from the wind by taking advantage of differential wind speeds. As we have seen, the layer of air in contact with the ground, the boundary layer, is essentially stationary. The air immediately above this layer, however, is not moving at the full speed of the wind; instead there is a gradient of wind speeds that increases with increasing distance above the ground. At a height of about fifteen metres, where wind speeds are near the maximum, the albatross begins a dive, with its back to the wind. The dive is shallow, and the bird steadily gathers speed as it descends. When it is just a few centimetres above the waves, it turns and faces into the wind. At this point, the bird's groundspeed (its speed relative to the ground) is relatively high, so that it climbs rapidly. Although groundspeed is quickly lost, the bird's airspeed (the speed at which it is moving relative to the air) does not fall off so rapidly. This is because the bird is encountering progressively faster-moving air as it climbs higher in the gradient of wind speeds. As a consequence, the albatross continues to climb, even when its groundspeed is approaching zero. Then, when it reaches its operational ceiling of about fifteen metres, it turns its back to the wind and starts all over again. The sight of dozens of albatrosses, wheeling and swooping in their aerial ballet, was one not to be forgotten.

I conducted some of my own aerodynamic experiments on one particularly windy day. I found that if I spread my parka out at the sides, like a pair of wings, I could lean way back against the wind; when I retracted my "wings" the loss of

Lago Fagnano, located north of Ushuaia, evokes the mysterious atmosphere of Loch Ness.

lift was so great that I almost fell onto my back. If I had been holding on to a hang-glider there is no doubt that I would have become airborne. I cannot estimate the speed of the wind that day, but it was enough to whip up white caps on a small pond, which looked every bit like a storm-tossed sea.

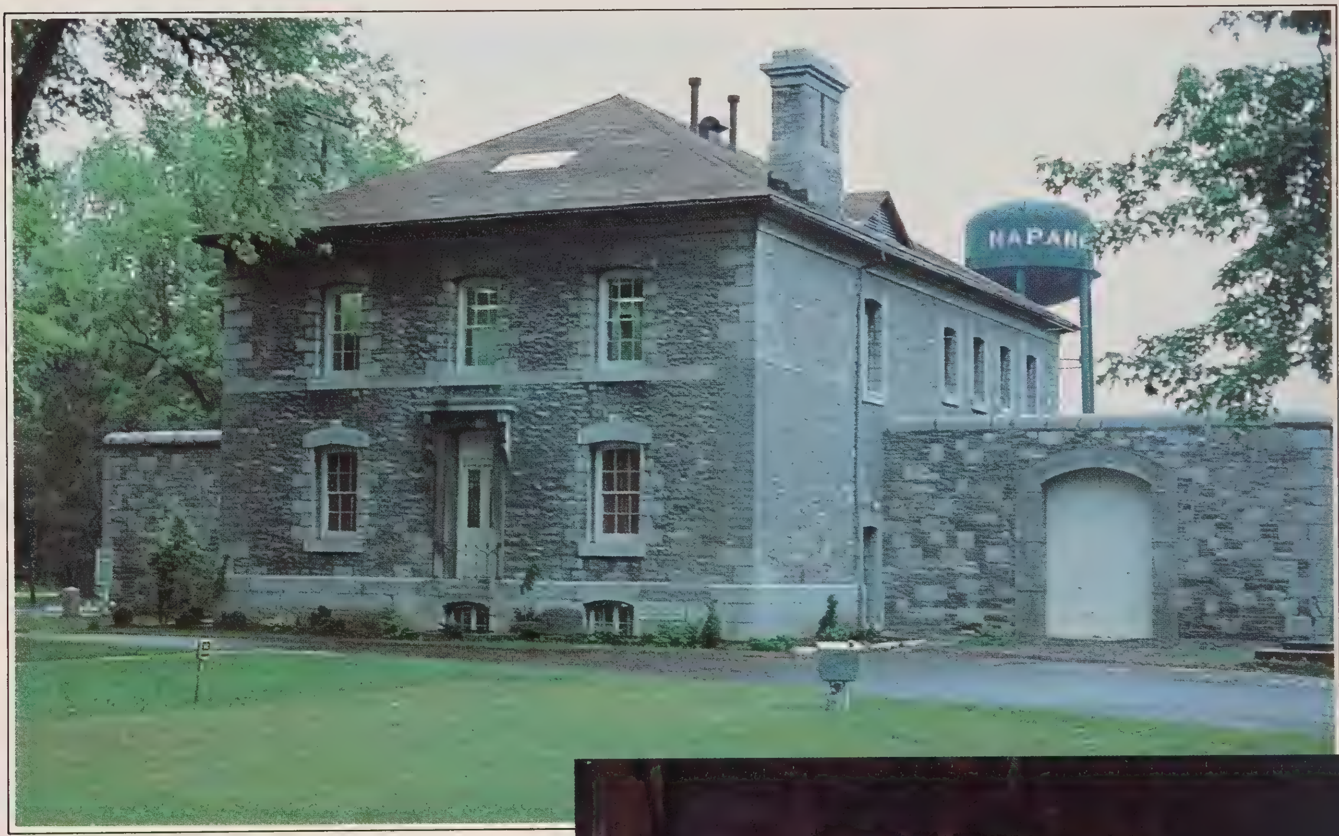
Part of the fascination that Tierra del Fuego must hold for any biologist is its historical association with Charles Darwin, who visited it in the course of his five-year voyage around the world aboard HMS *Beagle*, 150 years ago (1831–1836). The Beagle Channel was named after that vessel, but there are other visible reminders of that voyage of discovery, like the street in Ushuaia named FitzRoy after the *Beagle*'s captain.

Darwin was not much impressed by Tierra del Fuego, which he described as "a broken mass of wild rock, lofty hills, and useless forests . . . viewed through mists and endless storms". But his encounter with the Fuegians, whom he held to be the most primitive of all peoples, did make a lasting impression upon him. He knew from previous observations that the potential of the "primitive" mind was equal to that of the civilized mind. Why then was this potential realized in some cases but not in others? The answer had to await his formulation of the theory of evolution by means of natural selection, more than a quarter of a century later. It is interesting, however, that intellect was the one human quality that Alfred Wallace, who arrived independently at the same theory as Darwin, was unable to attribute to natural selection.

Though Darwin described the terrain of Tierra del Fuego as grim and gloomy—"in these still solitudes, Death, instead of Life, seemed the predominant spirit"—my own recollections of the island are far different. I was much taken by the woods and lakes and mountain streams. Yet my visit to this remote part of the world would have been far less profitable, in scientific terms, had I not been following where Darwin had led the way.

Dr Chris McGowan, with the ROM *since 1969, is curator-in-charge of the Department of Vertebrate Palaeontology. A graduate of the University of London, his main area of research is Mesozoic reptiles. McGowan's interest in flightless birds has taken him on field trips around the world.*

A Visit to the Lennox and Addington County Museum



PHOTOGRAPHS BY G. WEBSTER

TOURING ONTARIO'S MUSEUMS

David Young

From time to time *Rotunda* publishes articles about the activities and histories of other museums in Ontario. The Lennox and Addington County Museum is the fourth feature of the series, "Touring Ontario's Museums".

THE first question is, "What was a fanning mill used for?" The second question is, "Who cares, anyway?" Fortunately, or unfortunately, as a species we tend to be curious about things, and even after the matter has apparently been laid to rest by a quick answer to the second question, the first still lingers obstinately in the periphery of the mind. To satisfy this nibbling curiosity is of course, quite easy. But this article will also attempt a significant answer to the second question.

A visit to a county museum can probably evoke as many different responses as there are visitors. Each of our county museums is a centre for its community, a kind of magnet that attracts artifacts and archival material that provide insight into the daily life and concerns of the recent past. Most of them—and the Lennox and Addington is no exception—have collections that date back not much more than a century or so, a very brief span in the history of human endeavour. But during the past one hundred years, the life of the people of Ontario has undergone very dramatic changes. In fact, if we go back even a mere forty or fifty years, in many Ontario communities we find a lifestyle far closer to that of Canada's first pioneers than to our own. For our children, the county museums portray glimpses of ways of life almost as strange to them as the ways of ancient Egyptians. Yet for some of us still only in middle age, these museums contain objects like those we had in our own homes as children thirty or forty or more years ago. We find ourselves attracted not because what they contain is strange and foreign but because it is familiar. For us they trigger associations and memories that vibrate in resonance with the exhibits. They become the ground for a meeting of our own personal history and the history of the province. It could be argued very convincingly that one of the primary reasons for the existence of any museum is to evoke just this kind of subjective experience, of whose poignant and evocative nature I was made vividly aware during a visit to the Lennox and Addington County Museum in Napanee, Ontario.

The magic of that experience, however, triggered in this case by a poster, did not occur until I had reached almost the end of my visit. I began by looking at the exterior of the building, a county jail built in 1864. I admired the solid limestone construction, and although fleeting thoughts about the prisoners who had languished there over the past century crossed my mind, they were quickly dispelled as I entered the newly constructed reception area. As I began to wend my way through the galleries, I read the labels dutifully and practised "looking" at the objects to try to unlock the clues and hints of the life that once surrounded them. My first stop was a display of furniture: chairs, desks, and cupboards.

This was an appropriate beginning, since Napanee has long enjoyed a reputation for producing fine furniture. Gibbard Furniture, its oldest company, is still in business today. Its roots go back to 1835, the year in which John Gibbard moved to Napanee. Beginning as a cabinet maker, Gibbard soon leased a mill and began the manufacture of doors, furniture, coffins, and many items needed by farmers—including fanning mills.

By 1874, the Gibbard firm was producing only one product, furniture. However, according to the following excerpt from the 1878 *Atlas of Frontenac, Lennox and Addington*, its definition of furniture would never be criticized for its rigour:

> The firm now manufactures cane and wood-seated chairs, drawing room, dining room, bedroom and office furniture; in fact every article comes under the head of elegant furniture from a basswood cradle to a rosewood coffin.

Even this broad definition was stretched beyond recognition as Gibbard's retooled its plant during the war years. From 1942 to 1945, the company produced 2000 hand-grenade boxes a day, I learned in one of the displays that these boxes were filled with grenades in Smith Falls, and that the powder was added in Ajax. The boxes of grenades were then shipped overseas.

Although it is not certain that the first chair you will see in the museum is a Gibbard, it is unquestionably of historical significance. It is the chair of the first mayor of the town of Napanee. The town was incorporated in 1854 and became a county town in 1864, the same year in which the county jail was built,

Opposite page, above: Lennox and Addington County Museum
Opposite page, below: Fanning mill made by John Herring

and the year before the districts of Lennox and Addington were officially separated from Frontenac County to become a new county.

Near the entrance to the museum, there is a dramatic diorama showing the uniforms of five different regiments from the Bay of Quinte area, displayed on lifelike mannequins and fully decked out with all the appropriate accoutrements. This material, donated to the museum by the Toronto Branch of the United Empire Loyalist Association in 1984, is a splendid addition to the collection, one of whose greatest strengths is textiles, especially women's costumes from the mid-19th century. (A new exhibit of "flapper" costumes from the 1920s is opening this spring.)

A little farther on, my eye was caught by a twisted glass cane made at the Herring and Sons Window Glass Manufactory. The site of this factory was excavated in 1968 by Janet Holmes and Helen Sutermeister of the ROM's Canadiana Department. The plant opened in 1882 and closed in 1883 after operating for only two years. The method of making window glass, the primary product of the company, was to blow a long cylinder of glass thirty-two centimetres in diameter. The ends of the cylinder were broken off, and the cylinder was then cut open and flattened into a sheet. The plates of glass produced at Napanee would probably have measured about one metre wide by one and one-half metres long. Holmes and Sutermeister noted in their report, *Excavation on the Site of the Glass Factory at Napanee, Ontario*:

> Our exploration of the site produced several pieces of twisted glass cane which substantiates the fine cane now kept in the Napanee museum. Such pieces can be termed whimseys, products of the individual craftsman, perhaps working for his own amusement at the end of a long day blowing cylinders.

Also near the entrance of the museum you will find an exhibit entitled *Beginnings*. It illustrates the growth of settlement in the county during the 19th century. A diorama of the interior of a log cabin displays artifacts from the homes of early settlers. Next to it are displays of the tools of the blacksmith and the shoemaker, and a display of a general store, where I was not surprised to see a mechanical apple-peeler. You will find these apple-peelers in almost every community museum in the province. Early settlers in Ontario used to have apple-peeling bees, at which people from widely scattered farms gathered together to peel the newly harvested apples. Once peeled, the apples were preserved for the winter. It was a custom in some communities to allow the boy who peeled the most apples, by way of a prize, to kiss the girl of his choice. The apple-peeling bees were a pleasant custom that encouraged many kinds of close community relations, but they were rendered obsolete by the introduction of the mechanical apple-peeler which allowed each housewife to peel her own supply of apples quickly in her own kitchen.

Apple peeler

Having passed the apple-peeler and the two prison cells retained as displays to illustrate the history of the jail—then spelled "gaol", which has a more forbidding look—I paused for a moment to look at a present given to William Walters and Bertha Hawley on their wedding day, 15 January 1890. It was a dinner plate depicting Canada's first prime minister, Sir John A. Macdonald. Sir John's stature as a national leader made him also a figure of some significance on the local scene.

"Yeomen of the county of Lennox and Addington," he once addressed a nominating meeting in the village of Bath, "I remember well when I ran about in this district as a barefoot boy." Not only did Sir John live as a boy in Adolphustown in the southernmost part of the county, but as a young lawyer he used to visit the home of Allan Macpherson, which has now been restored to its 1820–40 condition by the Lennox and Addington Historical Society. (Macpherson House and the museum complement one another very nicely and should both be seen when you visit Napanee.) One of the reasons for Sir John's visits to Allan Macpherson was that his mother and Macpherson's step-mother were sisters, a fact that is not well known outside Napanee. Sir John made his last campaign speech in the Napanee town hall in 1891, not long after William and Bertha were married.

4 Reasons for buying Victory Bonds

War Work of Loyal Lennox and Addington

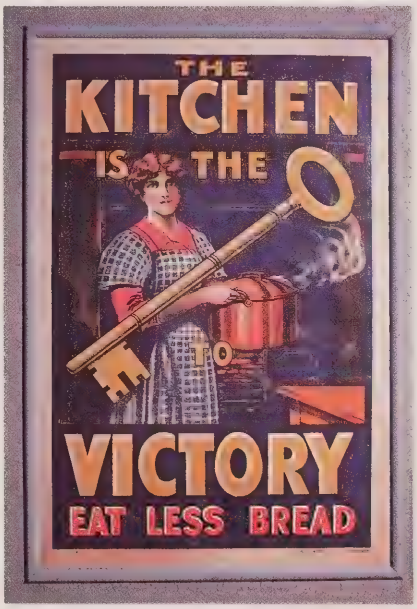
I looked next at a number of paintings of local historical sites, before proceeding to the display *War Work of Loyal Lennox and Addington*. Here corrugated steel sections topped with sandbags, rough pine boards, a model trench, photographs, posters, uniforms, guns, flags, and medals show the part Lennox and Addington played in two world wars. It was in this display that I saw the poster that triggered the magic I mentioned several paragraphs ago. It was a war poster of the 1940s, carrying the slogan, "The kitchen is the key to victory—eat less bread." The picture of a woman working in her kitchen precipitated a dim and distant memory of ration books. During the Second World War, several kinds of food were rationed in Canada. Each person was allowed only a limited amount of grocery items such as butter; when the coupons from your ration book were used up, you could not buy any more butter or other rationed items until the next ration book was issued. From this single flash of memory, there sprang several other associations recalling aspects of my childhood that had been almost forgotten, or at least were stored in dusty, little-used and rusty-hinged cupboards of the mind.

From my childhood in Sudbury, Ontario, in the 1940s, I recalled horse-drawn milk wagons. Milk came in bottles in those days, and in the cold winter months, if we did not bring the milk in from the doorstep quickly enough, the little cardboard bottle-cap would be sitting high above the neck of the bottle on a column of frozen milk. In the hot summers, we looked forward to the visit of the iceman who used ice-tongs to carry large blocks of ice into the ice-box in our kitchen. Today, our children would have as much difficulty trying to imagine what ice-tongs were used for as some of us have with the concept of fanning mills.

Without the interest and efforts of individual leaders in the communities of the province, much of the documentation of our past, such as that war poster, would not survive. It was in response to this kind of concern that a man named Clarence Warner placed the following announcement in the 3 May 1907 issue of *The Napanee Beaver*:

> I have been requested to call a meeting for those interested in the history of the province and more especially those who are interested in the history of Lennox and Addington . . . All those fond of history should attend the meeting at the Library Building, Thursday, May 9, 7:30 p.m.

This meeting marked the beginning of a process that culminated in the opening of the present home of the Lennox and Addington County Museum almost seventy years later.



Poster, "The kitchen is the key to victory"

The thirty-six amateur historians who attended that initial meeting established the Lennox and Addington Historical Society. Their goals, formulated that same evening, were the collection, preservation, and interpretation of historical records and documents of the county. Originally the Lennox and Addington Historical Society was in fact far more interested in preserving archival documents than museum artifacts. They quickly found a home for their growing archival collection in the local library in 1910, but it was not until 1954 that the County Council granted the society the use of a room in the County Memorial Building to be used as a museum. With the contribution of ten ROM display cases, and the consulting services of Ruth Home, a former member of the ROM's Education Department, the museum opened its first home in 1956.

The second major undertaking of the society beyond its original interest in archival documents, was the restoration of Macpherson House in 1967, the culmination of seven years of planning and fund-raising. Credit for the project must be given to Judge Gerald Smith, third president of the society. He also lent strong support to his successor, Helen Hutchinson, in her efforts to bring about a major expansion of the county's museum services. These efforts ultimately led to the renovation of the county jail, officially opened as the new home of the society's collections of archives and museum artifacts on 6 October 1976. Ms Hutchinson, who had been one of the first graduates of the Master of Museum Studies Program, then conducted at the ROM under the auspices of the University of Toronto's School of Graduate Studies, became the first director of the new museum.

The archives of the present museum are still one of its greatest treasures and date from the time of the landing of the United Empire Loyalists in the Bay of Quinte area in 1784. To take advantage of this invaluable resource, people from

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across Canada and the United States come to the museum reading room to do genealogical research.

As its major bicentennial project, the museum undertook to improve access to its paper holdings. With grants from Wintario and the Ontario Heritage Foundation, together with a contribution of more than $15 000 from local sources, the museum has purchased a mini-computer with appropriate records-management programs. Jennifer Bunting, a professional archivist with computer training, was hired for a two-year period to carry out the project.

Once the paper inventory is completed—the deadline is July 1985—attention will be given to the computerization of the records of the museum's fifteen thousand artifacts. Improved on-site access to the archives will also be extremely useful in dating and determining the significance of the artifacts.

Although the Historical Society is located in Napanee, it has since its beginnings maintained communication with key people throughout the county. The museum continues this tradition through displays such as the bicentennial exhibit *Bath: from Loyalist Beginnings*. People from the village of Bath were involved with the exhibit from the outset and loaned appropriate material to the museum for the show. A similar project with Amherst Island generated donations to the museum, thus increasing the representative nature of its county-wide collections.

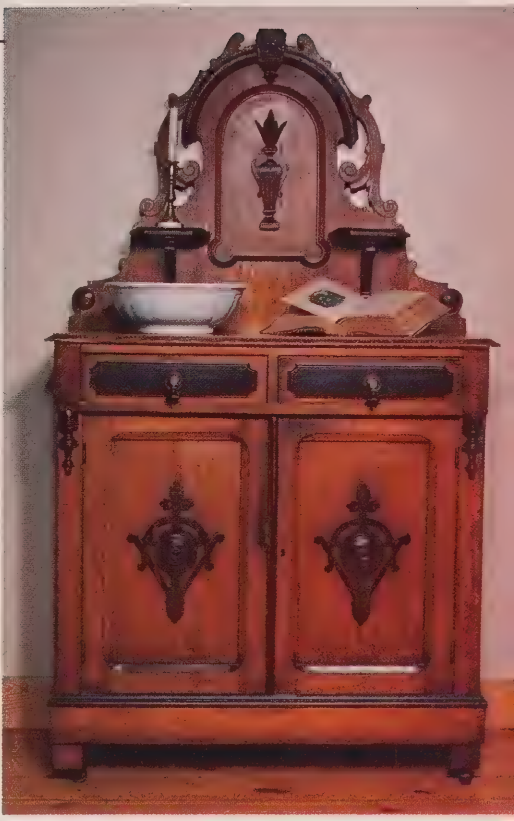
As an added service to the county, the museum brings in travelling exhibits from other parts of the province. The exhibition *Heirlooms: Echoes of Ontario's Past*, circulated by the ROM's Department of Extension Services, is one of the most recent major exhibitions it has hosted.

Much of the recent activity of the museum can be attributed to the efforts of W. Jane Foster, who has held the position of director since 1978. One of her first measures was to eliminate admission fees, a move that has paid excellent dividends in improved community support for the museum. Because of her background in education (as well as history and museology), Ms Foster devotes a significant amount of her time to the school programs. When school classes visit the museum they are not given tours. The emphasis there, as at the ROM, is on discovery—self-directed, hands-on learning.

Having completed an important project financed by the National Museums' Capital Assistance Programme in 1982—the installation of a security system and upgrading of the fire alarms—Jane Foster is now talking about two exciting new projects: the renovation of existing unfinished space in the building for gallery use and the building of a seventy-seat theatre. This latter project is just now being explored as a possibility. If it proves feasible, it will provide a much-needed facility for a variety of programs. It will not only improve the school visit program, which accounts for a large percentage of the total attendance at the museum, but it will also allow for the expansion and development of its public lecture program. Perhaps the most exciting prospect is a joint program of dramatic performances which might be offered in cooperation with the local theatre guild—a good example of the museum's on-going concern to pursue new ways in which it can continue to expand its services to the community and become an integral part of its life.

This concept of service to the community and the importance of both the archives and artifacts as primary documentary evidence of the history of the county emerged as central themes in my conversation with Jane Foster. During a behind-the-scenes tour of the museum she showed me an unheated section of the museum, destined at some future date to be renovated for gallery displays. It was here amongst a collection of agricultural equipment that I was shown an original Herring fanning mill. Made in Napanee and used in the local community, this object is one of the prized possessions of the museum, not because it is especially beautiful, but because it is concrete evidence of another way of life now gone.

In the hope that the reader is now among those who care—a little more than at the outset at least—what a fanning mill was, here is the answer: a fanning mill separates grain from chaff—a useful solution to a problem that has confronted the curious since time began.



Sideboard made by the Gibbard Furniture Company, Napanee for the Joseph VanAlystyne family, Lennox and Addington County, ca. 1870

David Young joined the staff of the ROM *in 1968 as a member of the Education Department. Since then he has served as the head of Extension Services and from 1977 to 1982 as the head of Programs and Public Relations. In April 1982 he was appointed head of Museum Advisory Services, a new department responsible for liaison between the* ROM *and its sister museums in Ontario.*

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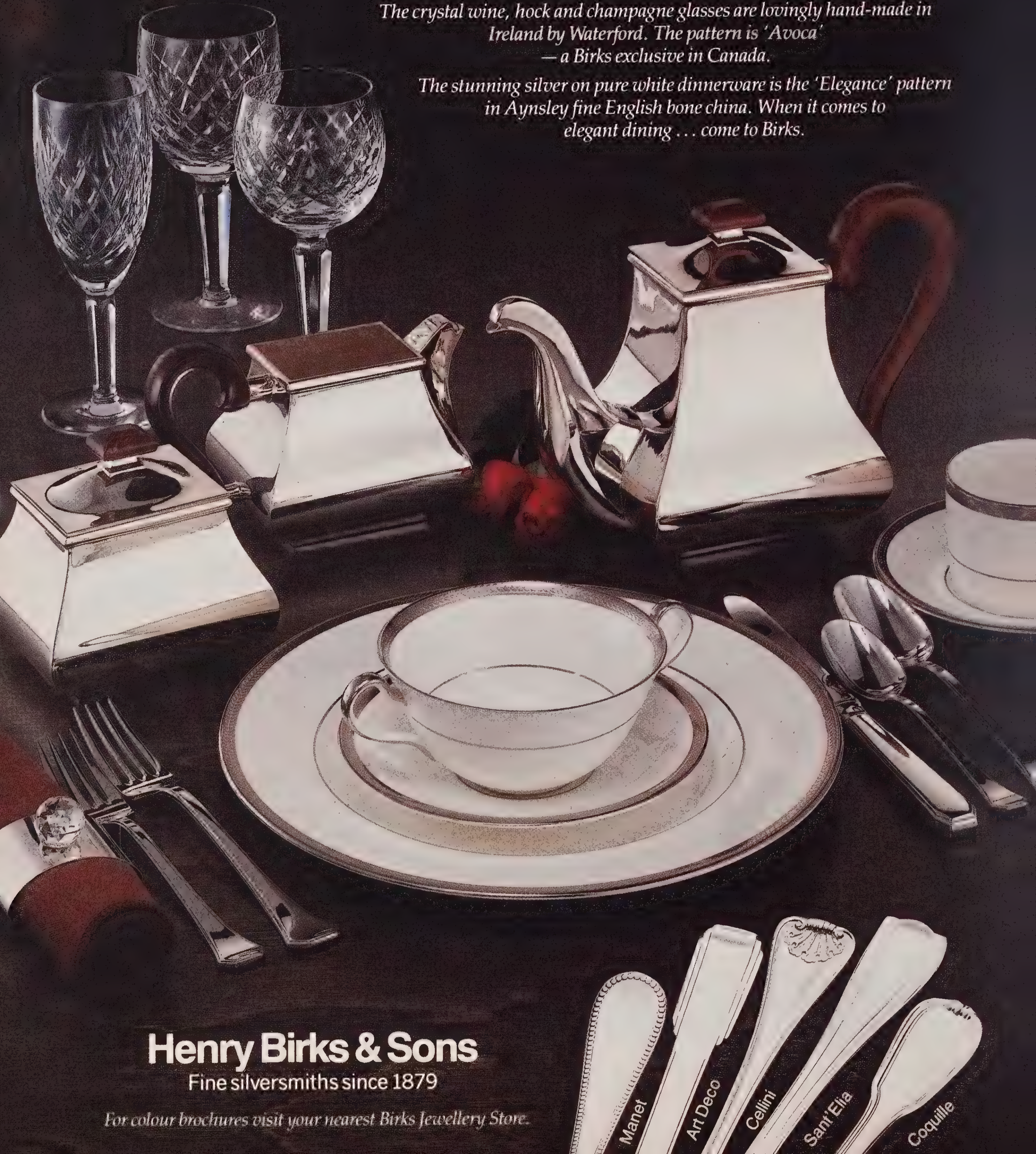

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New World Archaeology The Beringia and Ontario Prehistory Gallery

Peter Storck
Curator and Head
Department of New World Archaeology

SOMETIME during the long night of the last Ice Age, small bands of Asian hunters stepped on to the dry, cold plains of a former sea-bed off Siberia and walked east. They were seeking the vast herds of bison and horse and mammoth that grazed on the steppe grasslands of Beringia, a new land created by the withdrawal of the sea into the blue-green ice of the advancing glaciers. This now vanished life zone, stretching unbroken from eastern Siberia to the Yukon, was the "bridge" between the Old and New worlds, and for uncounted generations was home to the first human beings in this hemisphere. Several thousands of years later, in another geological age and in a quite different world, the broken tools and weapons of these people and the cultural achievements of their descendants are now to be displayed in several New World prehistory galleries of the newly expanded and renovated ROM.

The first of the New World prehistory galleries to be opened focuses on the initial peopling of North America, early occupations in Ontario during or after the final retreat of the ice sheet, and the subsequent prehistory of native cultures in this province over a period of some 10 000 to 12 000 years. These displays will be presented in a series of large wall-cases and several dioramas with a combined length of over twelve metres. The dioramas contain several human life scenes beginning, most dramatically, with a woolly mammoth kill site in Beringia from 15 000 to perhaps as much as 150 000 years ago, and ending with an Iroquoian stockaded village in Ontario from as recently as 400 years ago. Other life scenes include an Early Paleo-Indian hunting camp in the tundra/spruce parkland of southern Ontario at the end of the Ice Age 10 000 to 12 000 years ago and a Woodland Indian wild-rice harvesting camp in the essentially modern lake-forest environment of Ontario during the late prehistoric period. Archaeological trenches cut through the last three scenes will show the evidence for each reconstruction, the value of associations between objects that have remained undisturbed since their deposition, and—because of disturbance and the perishable nature of most objects—the comparative poverty of the archaeological record.

Unlike the other three life scenes, the diorama of the Beringian mammoth-kill is based on very controversial evidence, and some archaeologists might not have built it at all. There is little doubt that the New World was initially occupied by hunting peoples from northeast Asia who crossed Beringia, migrated south between the continental ice sheet and the Rocky Mountain glaciers during one or several periods of ice retreat, and spread throughout the Americas. The difficulty has been to determine exactly when this occurred. In the history of archaeology on this continent there have probably been as many articles written on this one subject as on any other single topic. During the past several decades there has been a continuous and often heated debate between a minority who advocate a very early date for the occupation of the New World (from between 20 000 to as early as 150 000 years ago) and the majority who believe that the well-documented Early Paleo-Indian hunting culture of 12 000 to 15 000 years ago represents the earliest occupations. The final word may be a long time in coming, if it ever does, but we felt that the diorama would be of interest because of the continuing controversy and the great efforts that have gone into the search.

Part of the problem of identifying traces of the very earliest human occupations often lies in the difficulty of differentiating between objects that were broken or shaped by human beings and those produced by the forces of nature. Although this does not usually present a problem in dealing with the confirmed archaeological record, that period of time, like the ambiguous period before it, is also represented for the most part by bits and pieces of things that are recognized only by the specialist. This presents a major challenge for museum display. The old rule about letting the artifact speak for itself might be good advice in dealing with a richly painted and gilded mummy case from Eighteenth-Dynasty Egypt, but it is wholly inadequate as a guide for exhibiting a stone spearpoint or a pottery vessel, let alone fragments of these artifacts, which are commonly all that is available for display. While possibly very significant

PHOTOGRAPHS BY BILL ROBERTSON

A detail from the woolly mammoth diorama which portrays a life scene in Beringia as it would have taken place more than 15 000 years ago.

ASSEMBLAGE BY JILL DYER

Above: Several different types of artwork and artifact replicas help to breathe life back into the broken pottery and pieces of discarded tools from the past.

Right: Museum artist/illustrator Georgia Guenther paints small human figures for the Iroquoian longhouse model.

archaeologically, the spear-point and the pottery vessel often have little visual interest and no intrinsic educational value. These must be provided by other elements in the display, elements which attract the eye and are informative in themselves, but which also highlight the significance of the artifact and draw the attention back to it with a new interest and heightened appreciation.

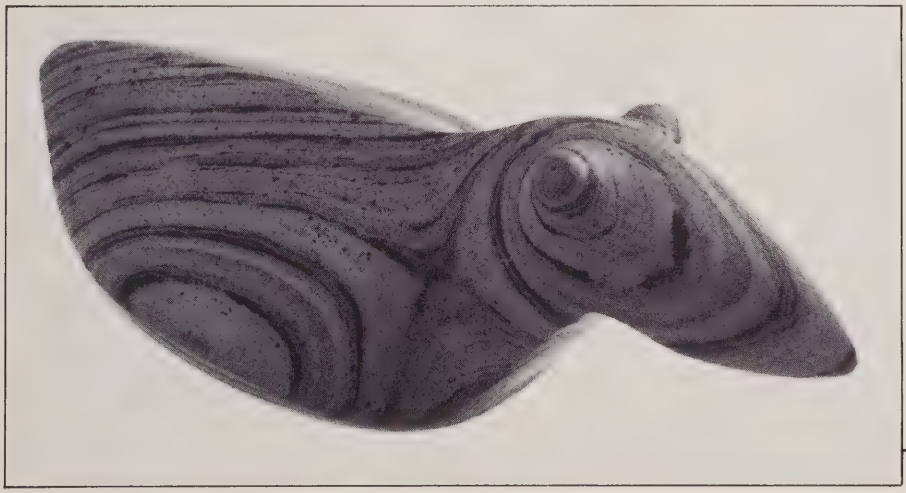
We decided to use three kinds of graphics to support the displays in the wall cases: (1) maps and diagrams showing the locations of the sites, the occurrences of artifacts in stratified deposits, and the movements of migrating peoples and artifacts involved in trade; (2) drawings of hands in the act of making and using artifacts; and (3) paintings of prehistoric life scenes showing the activities of people in their natural and social contexts. All of these graphic elements are intended to breathe life into the displays by showing the bits and pieces of stone and clay in a human setting. Altogether, we will use twenty-four maps and diagrams, approximately fifty drawings of hands, and twenty-nine paintings—a large amount of work considering that it is intended for only twelve display cases.

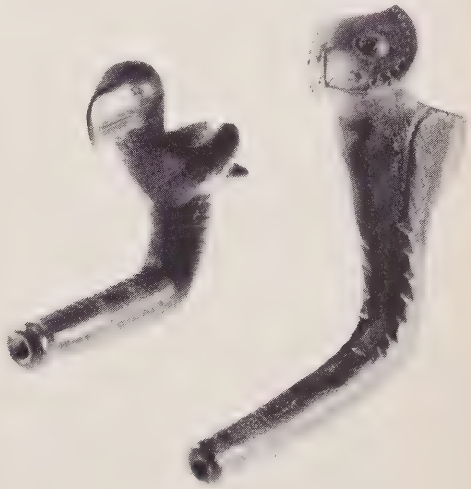
The work has been done by three very skilled artists. The maps are of atlas quality with rich combinations of colours and airbrushed highlights that give them a seemingly transparent and three-dimensional quality. The drawings of hands are subtle renderings in soft pencil that show remarkable textures and the tensions of muscles at work. The scene paintings are dramatic perspectives done with a relaxed line almost as in a sketch-book. In addition to these graphics, a wide variety of other items was required for the gallery, particularly for the dioramas. In these we have tried to create an illusion of life as it was in the past. The most obvious need was to animate the life scenes, and for this we required a woolly mammoth and several human figures. The human figures could be modelled after living people, but the mammoth, having been extinct for the last 10 000 years, presented different problems. Also it had to be made to fit the size of the case. From a huge pile of styrofoam, several bags of plaster, the skins of two Scottish Highland cattle, and the tail of a steer, we created, with the help of a vertebrate palaeontologist and the superb skills of a sculptor, a most believable mammoth. We think it will be found to be not only highly accurate as a reconstruction, but emotionally quite appealing as well.

The human mannequins were sculpted as if instantly frozen in action. They are remarkably lifelike, right down to the beads of perspiration on their foreheads. Museum visitors may find themselves transfixed, watching for signs of breathing or the slightest movement of an arm or a leg.

The sculpting of the woolly mammoth and the human figures was, of course, only the first step in building the dioramas. We had to put these figures into their natural surroundings complete with rock, soil, plants, and countless details that would make it all come to life. Our art technician, working with a mixture of natural and artificial materials, has managed to create, ten metres below Bloor Street and Avenue Road in the heart of the city, a frost-fractured limestone plateau, a glacially deposited hill, the edge of a lake, and a stream terrace.

Below left: Between 3 000 and 4 000 years ago, a native carver skilfully melded the form of his material to that of his subject to create this polished "bird stone". Its function is not known. *Below:* Ontario Iroquois formed these owl (right) and bird (left) effigy pottery smoking pipes between 300 and 400 years ago.





The Beringia-Ontario Prehistory Gallery is scheduled to open in June 1985.

While his work took longer than the biblical Creation, we think that the results will be visually indistinguishable from the real thing.

In addition to the full-size mannequins for the dioramas, we also needed a large group of people to fit into a space the size of a shoe box—a model of an Iroquoian longhouse on a scale of 1:36. Made of beeswax, the adults of this group are about two and one-half centimetres high. This lilliputian group will be displayed in an intricately detailed longhouse, with an array of household objects and foodstuffs not much bigger than the numerals of a digital watch.

The entire department, curatorial and non-curatorial staff alike, was involved over a period of four years with the staff of several other departments and people from outside the Museum in preparing the gallery. In all, over four dozen people participated in the work as designers, programmers, graphic artists, technical artists, technicians, consultants, contributors, and in many other roles. We have all worked hard; but, what is even better, we've had a good time.

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The Canadiana Gallery

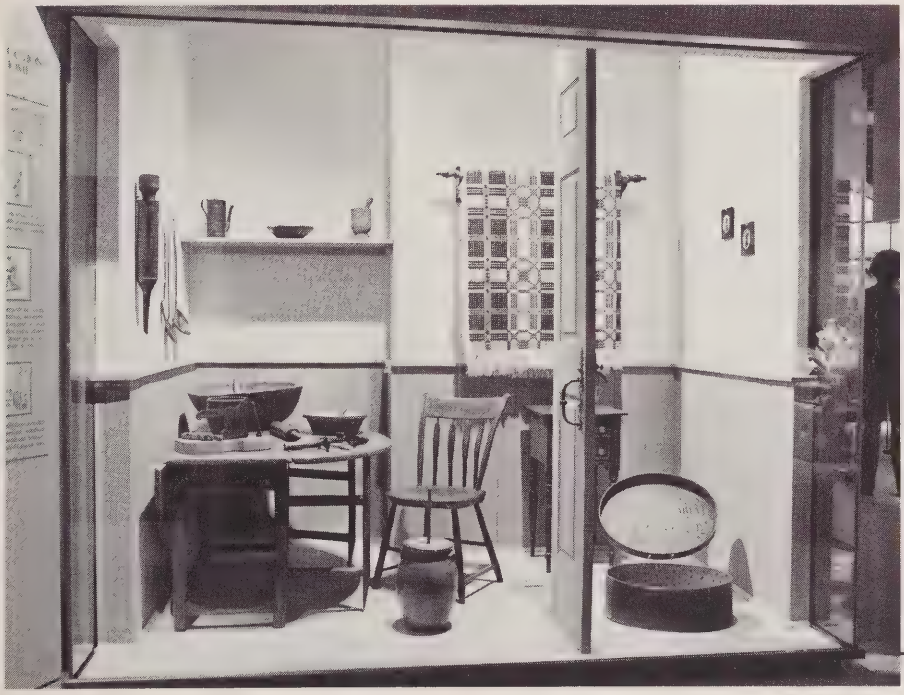
Janet Holmes
Curatorial Assistant
Canadiana Department

WHEN the Canadiana Department was approached in January 1984 to begin development of the new Canadiana gallery in the main building, it was given only just over a year to complete the assignment. For a large part of that period the curator, Donald Webster, would be mainly occupied with organizing the Museum's bicentennial exhibition *Georgian Canada: Conflict and Culture, 1745–1820*, while for six months of the period the associate curator would be on a sabbatical leave. A third member of the curatorial staff would be devoting a considerable part of her time to mounting temporary exhibitions. Since the curatorial complement of the department comprises four people, it was clear that we had a stiff job on our hands; but a Gallery Development Team consisting of the four curatorial members of the department, a designer, and a programmer, was set up (a conservator and a graphic designer were added later), and we went to work.

In the very first stage of the gallery's conceptual development, it was decided that the 320 m^2 of new gallery space would be used for a two-part introduction to the 650 m^2 of existing galleries in the Sigmund Samuel Canadiana Building. In this building there are detailed exhibits of the fine art of Quebec religious woodcarving, the decorative arts of furniture and silver, the utilitarian crafts of woodenware and pottery, and the industrial designs of early Canadian glass and pottery factories. The south gallery is used for temporary exhibitions drawn from the department's collections of historical and topographical watercolours, prints, and oil paintings, designed to show Canadian life of the late 18th and 19th centuries, as recorded by our early artists. Taken all together, these exhibits reflect the collections' major strengths.

The displays in the new gallery are arranged in two sections. The first, occupying about 90 m^2, consists of eleven outstanding examples of painting, furniture, and other decorative arts. They have been chosen either because they are important examples of the artistry and skill of Canadian artists and craftsmen, or because of their close historical associations with notable Canadian people or events. The second section, comprising 220 m^2, contains a survey of selected themes from the social life and history of 18th- and 19th-century Canada. For each of the themes a 1.8 m × 2.4 m case has been provided, designed in such a way as to facilitate periodical changes of exhibit.

The initial list contained twenty possible themes. However, the exigencies of space required us to reduce the number to ten, and the following were eventually chosen: Exploration; Quebec Church Arts; French-Canadian Furniture, 1720–1820; English-Canadian Furniture, 1780–1825; Empire and Victorian



PHOTOGRAPHS BY BILL ROBERTSON

Craft Production For The Home, 1780–1900

Furniture, 1825–1880; Craft Production for the Home, 1780–1900; Factory Production for the Home, 1840–1900; Lighting; The World of Childhood; and Sporting Life.

For each theme case, we faced the task of integrating the concepts and background information provided by the curators, the visual imagination of the designer, and information on the preferences of museum visitors provided by recent visitor surveys. This process of integration was clearly demonstrated in the development of the first theme case that the Gallery Design Team worked on: Craft Production for the Home, 1780–1900. It began with a single-page background story, written by the curator, giving information about the crafts universally needed by the early settlers, such as blacksmithing, carpentry, and pottery. The paper also mentioned the more specialized crafts, such as those of the cabinet-maker and silversmith, that served the market in established towns. The curatorial staff also listed possible items to illustrate the theme. After the items had been assembled, the final selection was made by trial and experi-

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ment. Meanwhile, the text was edited and condensed to about 150 words of easily readable information capable of being absorbed by someone who would have to read it while standing in the gallery.

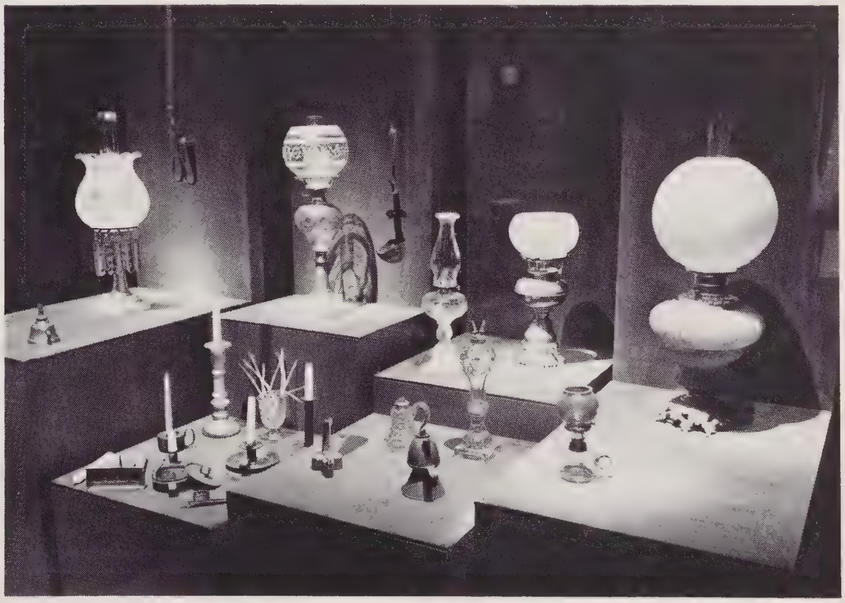
Our first attempt at a design showed the objects against a uniformly coloured background; the effect was to make them seem isolated and essentially unrelated. Our designer pointed out that what was needed was clearly a visual context that would parallel that of the written story. For the Craft Production case, this was accomplished by showing the objects in the setting of a home, the only place where they would all be found together. Within this setting the objects were grouped to show utilitarian objects for the kitchen and the finer pieces for the parlour or bedroom. Once this approach had been established for the Craft Production case, the design of the other nine cases was worked out in a similar fashion.

Up to this point we had treated each theme as a separate unit of information. Next came the task of linking the individual themes together. The summaries of the themes written by the curators spoke of the men and women who came to Canada and who had created or used the objects displayed for each theme. But these people, who had transformed Canada in a century or two from a sparsely populated land to a modern industrial nation, were nowhere visible in the gallery. For the solution of this problem we have looked to the rich treasure house of images of 19th-century Canadians contained in our extensive collection of watercolours.

Because prolonged exposure to light damages watercolours, we have used these images in the form of coloured photographs. This device has also allowed us greater flexibility in the use of the material. In the theme cases we have been able to use wall-sized photo-murals showing, for example, houses where the furniture might have been found, and a view of King Street, Toronto, in 1880 as a background for a store window displaying factory products; on the text panels, the images have been reduced to small illustrations; and on the gallery walls they are used to link the three themes of settlement, transport and trade, and leisure.

Almost from the beginning of the process, the task of conceiving and designing the exhibit has been paralleled by the physical labour of construction and installation. By the time the new Canadiana gallery was opened to the public on 7 March, some forty people had been directly involved in the work. Grappling with the challenge presented by the task of refining themes and selecting objects to enable the dramatic story of Canadian development to be graphically portrayed within the confines of a museum gallery has itself proved to be a learning experience for those engaged in it, and an enjoyable one too. We hope that our visitors will likewise enjoy and learn from the exhibit.

Bottom left: English Canadian Furniture, 1780–1825
Bottom right: Lighting



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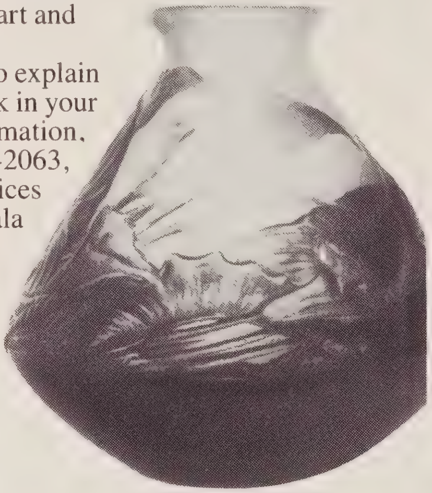

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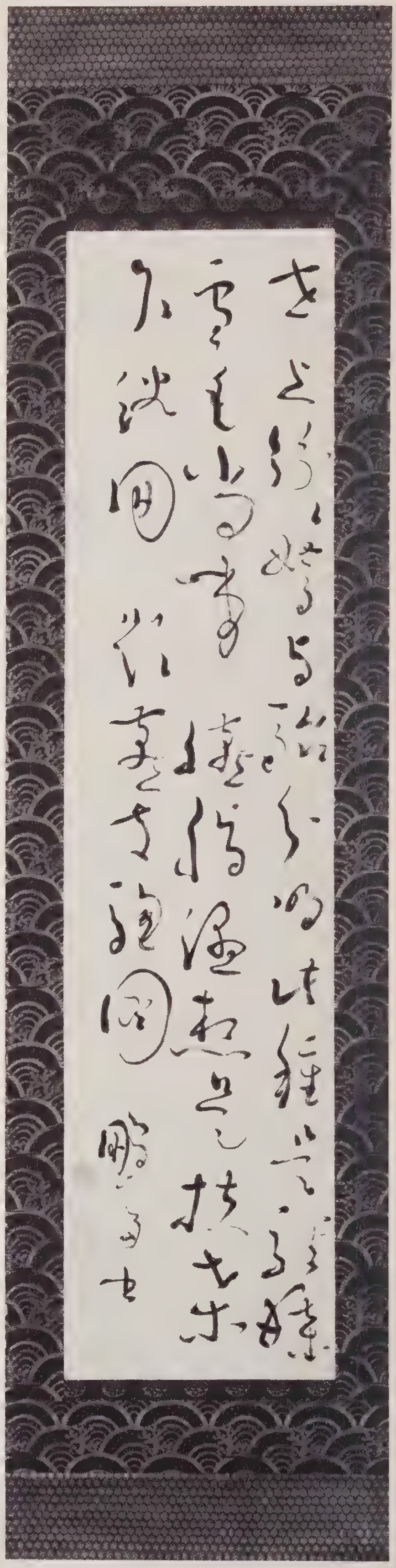


PHOTOGRAPHY DEPARTMENT, ROM

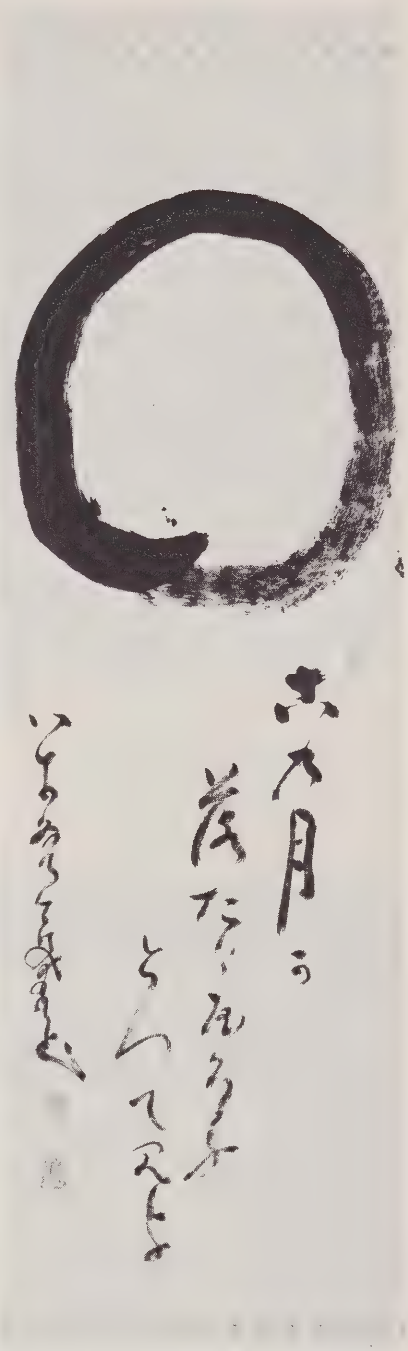
Two hanging scrolls of Japanese calligraphy have been added to the Far Eastern Department's collections during the past year. One is a quatrain written in Chinese by Kameda Bōsai (1752–1826). Bōsai was a Confucian scholar and teacher, but was unemployed much of his life because his school of Confucian philosophy differed from that of the Shogunate's officially sanctioned school of thought. While epitomizing the poverty-stricken scholar, he had time to devote to study, poetry, calligraphy, and painting. From the artist's seals impressed on the ROM's scroll, we may judge that it was probably brushed during Bōsai's mid-sixties. Above the signature in the lower left corner is a title indicating that the poem was inspired by an unidentified painting, *The Blood-sweating Horse.* (This type of steed, the "spirit" horse of Ferghana, is well represented in the ROM's Chinese tomb figure collection.) The poem, as well as the signature and title, is in *sōsho* ("grass", or cursive, calligraphy) which seems to dance down the paper in three lines:

In this world there are many mediocre horses,
But this breed is clearly a superior horse, a Dragon's Messenger.
Its snowy white coat is still tinged with moist rouge;
I suppose it has just returned from bathing in Japan.

The other new addition to our rather small collection of Japanese calligraphy is an *ensō* (Zen circle) and haiku poem by the monk Nakahara Nantembō (1839–1925). Born to a samurai-class family, Nantembō entered the Rinzai sect of Zen at age eleven. He eventually became the abbot of a monastery, but rather than seeking higher administrative posts he spent much of his life wandering the country, teaching at numerous Zen monasteries. Most of Nantembō's paintings and calligraphic works were produced in his eighties; ours, purchased with the generous assistance of the Bishop White Committee, was done when he was eighty-three. The vigour of both the poem's calligraphy and the *ensō*'s single brush-stroke demonstrates the undiminished vitality of Nantembō's advanced age. The *ensō* in this work was executed with a large brush heavily charged with ink. The brush first touched the paper at the lower edge of the circle, slightly left of centre, with enough force to splatter a bit both inside and outside the *ensō*. Then, as the brush moved in a clockwise direction, it was gradually depleted of ink so that the second half is given the variety provided by white paper showing through as the brush became drier, an effect called "flying white" in East Asian calligraphy and painting. Zen circles are difficult to define as they incorporate everything and nothing, depicting enlightenment; they are primarily graphic reminders of the Zen belief in the universal potential of the human mind. Nantembō's haiku poem accompaning his *ensō* equates this Zen circle with the moon, a symbol of wisdom:

I'll give you this moon if it falls—just try to catch it.

HUGH WYLIE



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Opposite page, left: Kameda Bōsai, quatrain, Japan, Edo period, ca. 1814–1820, 103.2 × 24.2 cm
Above: Nakahara Nantembō, *ensō* (Zen circle) and haiku, Japan, Taishō period, dated 1924, 71.9 × 23.6 cm, gift of the Bishop White Committee

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Halley's Comet
Donald Tattersfield
Oxford University Press
164 pp. $22.75 (cloth)

Review by Thomas Clarke, head of the McLaughlin Planetarium, ROM

As Comet Halley approaches Earth on its elongated seventy-five-year orbit of the Sun, public interest in the event is growing. Although the best of the rather poor observing opportunities do not occur until the period January through April 1986, the marketing of this most famous of all comets has begun. Donald Tattersfield is one of a number of science writers who have produced books to satisfy the interest and answer the questions generated by the comet and its 1986 apparition. In both style and content, however, this publication differs significantly from the others.

The author lays out his purpose as "anticipating many of these questions and answering them in a straightforward way". The structure of the book is well designed to fulfil this aim, in that it consists of thirty-two sections, many of which deal with and are titled by a typical question such as, Who was Halley? What will Comet Halley look like? When can we see it? The text provides all of the necessary information for those who intend to try to see the comet, although the diagrams indicating the location and time of visibility are not as easily interpreted as those in some other books currently available.

In many ways *Halley's Comet* is a book directed more to the moderately experienced amateur astronomer than to the neophyte. It gives the impression of being a set of lecture notes, an impression reinforced by the simple diagrams, which have almost a hand-drawn appearance. Add to this such titbits of information as the telephone number of the executive secretary of the British Interplanetary Society, in case you should wish to join the society's observing expedition to South Africa, and you might well be at a meeting of the local astronomical society.

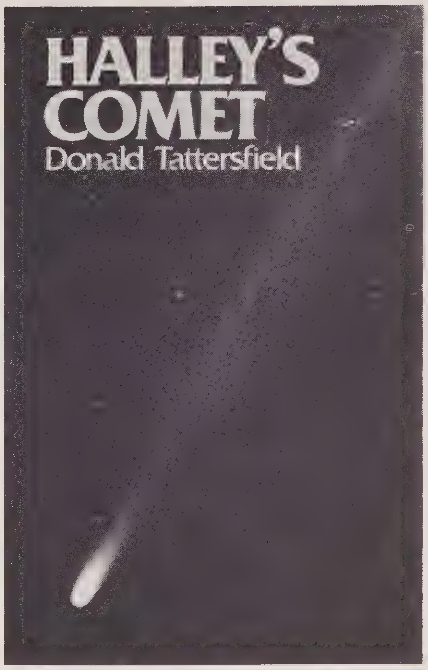
However, if you are interested in the rationale for choosing a southern latitude, or if you prefer to determine a particular set of dates and times for yourself rather than just to accept somebody else's recommendation, then this book provides the arguments and the data you will need.

In two respects Tattersfield's presentation is unique, at least to the best of this reviewer's knowledge. First, he provides listings of a number of computer programs written in BASIC. Although the machines referred to are not common in North America, anyone familiar with BASIC could adapt the programs. These programs provide demonstrations or calculations of the motion of a comet about the Sun, of the motion of Comet Halley relative to the Earth and the Sun, and of the altitude and azimuth (position relative to the horizon) of Comet Halley for any date and latitude. Secondly, Tattersfield includes a section of detailed instructions for the construction of a three-dimensional model of the orbit of Comet Halley for the period when it is closest to the Sun and the Earth. This is a great aid in understanding where the comet will be relative to the Earth during the period from July 1985 through June 1986, and why it will be so difficult to see in the northern hemisphere.

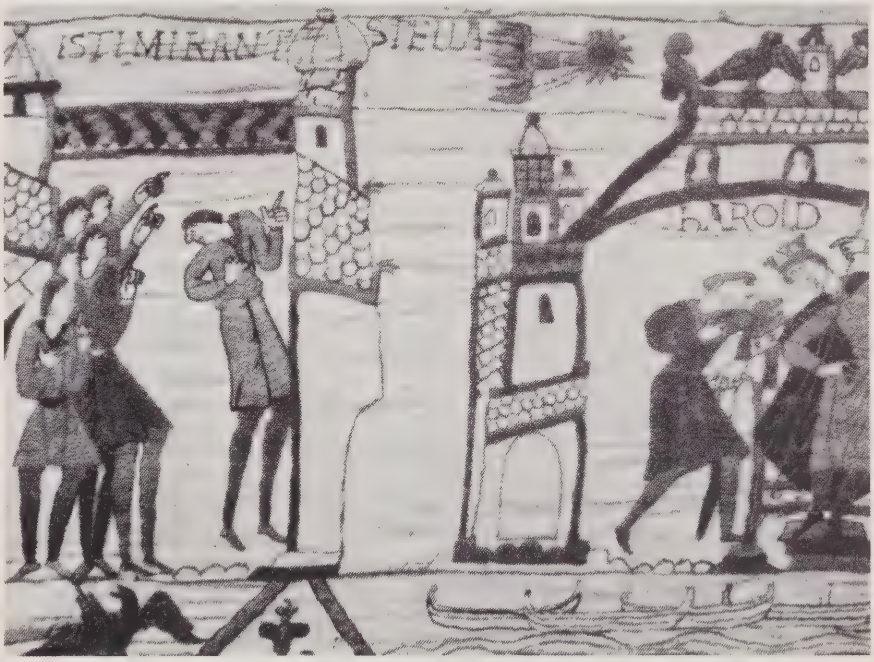
Although the book is well structured for its purpose, there are shortcomings within some of the sections. In the introduction, the explanation of how Edmond Halley discovered that "his" comet was periodic is badly handled. He did not, as stated, calculate an elliptical orbit for the comet of 1682. Rather, as revealed two sections later in a direct quotation from Halley's 1705 paper, in considering the parabolic orbits he had calculated for some two dozen comets of the past, he realized that those of the comets of 1531, 1607, and 1682 were remarkably similar and were, therefore, the orbits of the same object returning every seventy-five years. Generally speaking, the historical aspects of Comet Halley, scattered as they are through the book, are not well handled. From time to time the author has a tendency to stray into barely connected side issues, as when he engages in a short discourse on the Gregorian Calendar in the midst of the section "How best can it (the comet) be observed?"

Tattersfield is consistent in providing more information than the casual comet seeker might need; for example, he gives a fairly extensive explanation of Raymond Littleton's theory of comets as a swarm of particles, although he acknowledges the current supremacy of Fred Whipple's "dirty snowball" model. However, the sections on the science of comets are generally rather short, as the main topic of the book is the observation of one comet, Comet Halley.

If you just want a book to handle the discussion at Christmas and New Year's parties in 1985, when Comet Halley will be "it", or to give you a clue about when to look for this famous celestial body, this book may not be the one for you. But if you are a computer buff or have a science background, you may find that *Halley's Comet* by Donald Tattersfield offers more of a challenge than most of the books on the subject that are now making their appearance.



Comet Halley, 1066, illustrated in the Bayeux Tapestry



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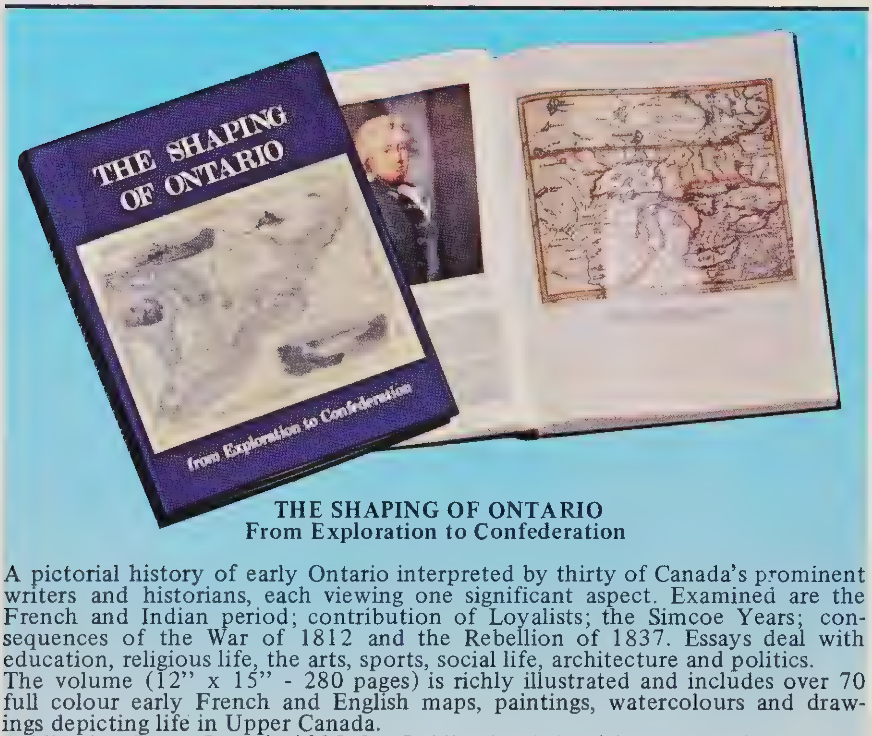

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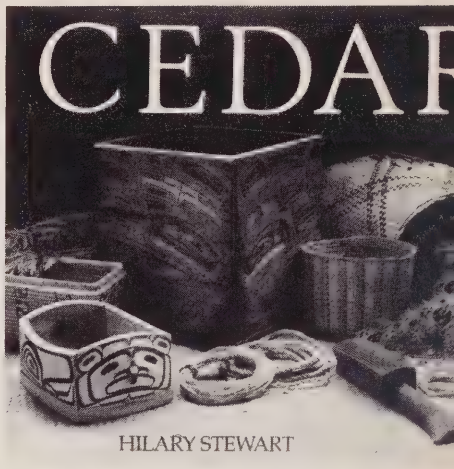

Cedar: Tree of Life to the Northwest Coast Indians
Hilary Stewart
Douglas & McIntyre
192 pp. $24.95 (cloth)

Review by Kenneth R. Lister, curatorial assistant in the Ethnology Department, ROM

The Indians who inhabit the North Pacific Coast of North America are blessed with an environment notable for its mild climate and rich resources. Settled along the coastline between northern California and southern Alaska, the coastal people harvest both terrestrial and marine resources. Both are essential to their existence: the sea provides the salmon as the foundation of their economy, while the land provides the cedar tree as the foundation of their technology—the technology that is central to their maritime adaptation. Hilary Stewart's book *Cedar* pays tribute to this magnificent tree and its role in the lives of the coastal people.

The cedar is addressed as the "Long Life Maker", since it supplies the necessities of life. In this context it is fitting that the author begins her book with the birth of a child. In a skilful use of symbolism, the child, born onto a cedar bark mat, rests upon the tree that will give him strength and support throughout life: strength received through physical contact with the tree, and support through the use of its materials as the basis of a sophisticated technology.

Cedar is a significant book that inspires awe not only for the versatility of the tree but also for the resourcefulness of the people. The author focuses the text upon the uses of the tree through a consideration of its four basic elements: wood, bark, withes, and roots. The techniques of processing and manufacture and the uses of the four elements are presented in a descriptive and illuminating manner. Wood, easy to split and responsive to steambending, is fashioned into canoes, house beams and planks, carved poles and figures, boxes, chests, bowls, and hunting and fishing equipment, as well as the various ceremonial items important for the spiritual world. Bark, in both processed and unprocessed forms, is used for various articles such as canoe bailers, clothing, boxes, baskets, mats, cradles, nets, and diapers. Withes, the branchlets that hang down from the main branches, are woven into baskets and twisted together to form ropes and lashings. Likewise, carefully split roots are fashioned into baskets, while both split and unsplit roots provide lashing material.

The author also discusses the botanical nature of the tree and the role of the cedar in the peoples' spiritual lives. The latter is especially significant, since all livings forms, including the cedar, are participants in the same world, each possessing a spirit requiring reverence. Through ritual and prayer, the coastal people express their respect to ensure the cedar's future cooperation in the giving of itself. By means of clear descriptive writing augmented by the author's own delicate drawings, the book provides the reader with a detailed and comprehensive account of the cedar's value and of a people's skill.

The book, however, would have benefited had the author paid closer attention to details. Citations in the text are not identified in footnotes, and many of the sources cited do not appear in the bibliography. As an example, after quoting Paul Kane's narrative of his crossing of the Strait of Juan de Fuca, the author neglects to identify its source as Kane's *Wanderings of an Artist*. Such omissions create frustration and limit the value of the book as a reference tool. There are also inaccuracies, and although of minor significance, they too mar the book's value. Stewart dates John Jewitt's captivity amongst the coastal people to the late 18th century. Jewitt's ship, however, did not reach the North Pacific shore until 1803, and Jewitt underwent his captivity in the early 19th century. In discussing woven Chilkat blankets, Stewart states that cedar bark was used for the core of the weft threads, whereas in fact cedar bark was part of the warp threads.

Stewart strains credibility by stating that the time period under consideration "is from the earliest times up to and including early contact of the indigenous peoples with those from other lands". Here the reader is asked to accept that techniques, materials, and customs documented in the post-contact period were also current in the pre-contact period. The author cites archaeological discoveries that indicate considerable antiquity for the use of cedar, but North Pacific Coast archaeology, as she herself defines it, is in its "infancy", and much more work has therefore yet to be done before her claim can be substantiated.

Stewart has brought together a considerable amount of information and in spite of the shortcomings noted has made a significant contribution to the documentation of North Pacific Coast material culture. As if in response to a challenge, she successfully illustrates for the reader the full meaning of Bill Reid's statement in the book's foreword: "If mankind in his infancy had prayed for the perfect substance for all material and aesthetic needs, an indulgent god could have provided nothing better."

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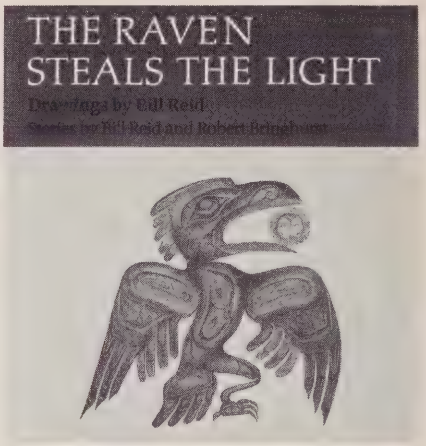

The Raven Steals the Light
Bill Reid and Robert Bringhurst
Douglas & McIntyre
91 pp. $24.95 (cloth)

Review by Basil Johnston, lecturer in the Ethnology Department, ROM
Mr Johnston is the author of Ojibway Heritage, Tales the Elders Told *and other books of Indian legends.*

For years the stories of the native peoples of the North American continent were regarded by both their narrators and readers as no more than fairy-tales intended for the amusement of children. It is only in the last two decades that a few writers, chiefly native writers, have come to appreciate the substance of these stories and have written and rewritten them in a style and manner more in keeping with the content and scope of their themes.

The Raven Steals the Light by Bill Reid and Robert Bringhurst is one of the most recent books of Indian legends to be published. The format, typeface, and illustrations suggest that the book is intended for juvenile readers. However, there are certain features of the stories that make them appropriate for a more mature audience.

Raven, principal character of the book and of most of the stories, is reminiscent of Nanabush in Ojibway or Anishinaubae mythology, both in his nature and in his exercise of supernatural powers. Like Nanabush, Raven was part deity and could perform wondrous transformations of himself and others from one form to another. At times, when it suited his purpose, Raven assumed human form and nature. It is in terms of his representation of human nature and conduct that Raven and the stories in general are to be understood.

The story "The Raven Steals the Light" harks back to the beginning of the world and of time, when there was no light. Though light had been created, it had been sequestered in a box by an old man living on the banks of a river, who would not share it with the world. Raven sets out to release the light, not directly, as one would expect, but by deception. Even though Raven possesses supernatural powers, he cannot overcome another being by their exercise; even the gods must on occasion beguile human beings. And it is fitting that the old man should lose the light by reason not only of his selfishness but also of his gullibility.

Having set free the light whereby men and women and all beings are enabled to behold one another and their world, Raven set out to discover the nature of the world. In his quest he encountered beaver. In order to understand beaver's nature and mode of existence, Raven changed his form into that of a beaver. However, when he found that he could not digest their food nor live in their dens for very long, he realized that though he could change his form and resemble a beaver, he remained in nature a raven.

Despite his supernatural powers Raven has human lusts and is not exempt from retribution for wrongs perpetrated upon human beings. When he violated the wife of a man, the aggrieved man bludgeoned Raven into a soggy mass of wet feathers and splintered bones. It was nothing less than a miracle that Raven survived.

Compared to many other books about Indian legends or Haida myth, *The Raven Steals the Light* is a welcome improvement. Storytellers, mythologists, artists, anthropologists, and lovers of native "Indian" stories will all derive enjoyment and benefit from a reading of this book.

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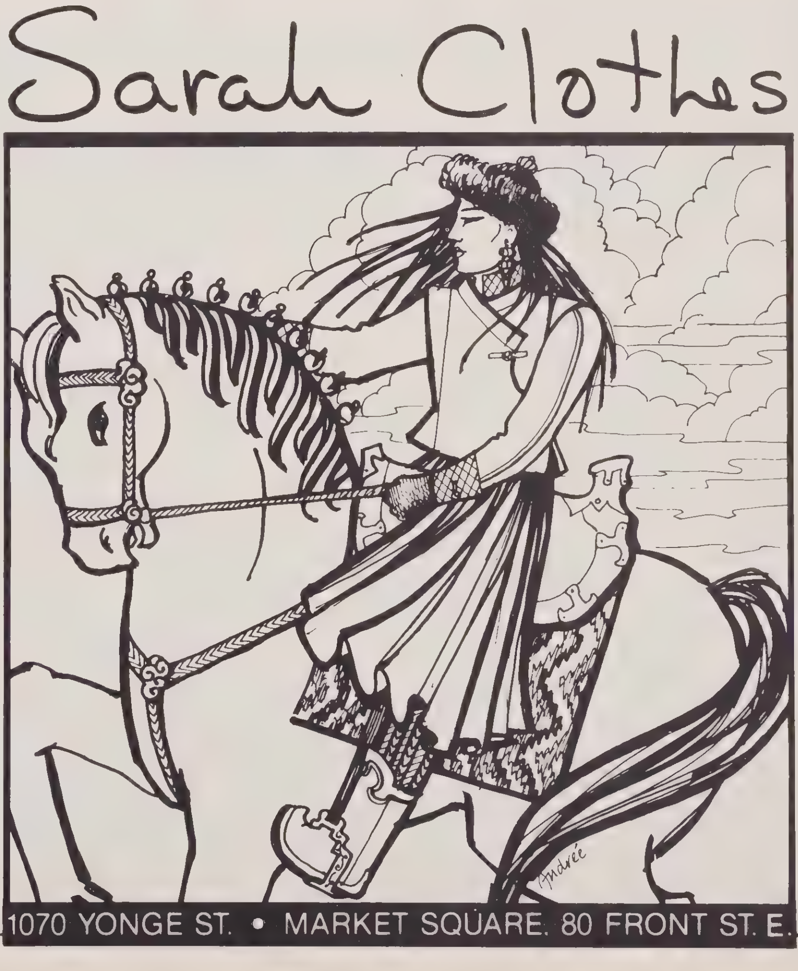

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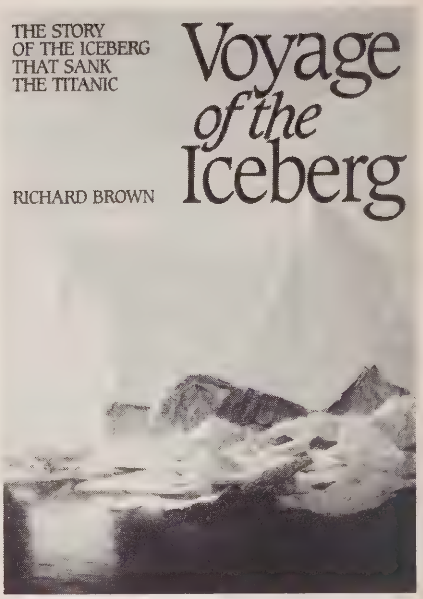

Voyage of the Iceberg
Richard Brown
James Lorimer and Co.
132 pp. $16.95 (cloth)

Reviewed by Walter Tovell, Honorary Curator in the Department of Mineralogy and Geology, ROM

"There has only been one Iceberg . . . *Titanic*'s Iceberg." Thus Richard Brown begins his story of the iceberg that drifted into history on the night of 14 April 1912. This iceberg, however, was just one of the many that calve annually from the glacier that flows into Jakobshavn Fiord on the west coast of Greenland. Dr Brown, a scientist who has made many voyages to Arctic waters, has selected this iceberg to be the principal character in his fascinating tale. The Iceberg was set afloat in the summer of 1910 and followed a course determined by wind and current around Baffin Bay, then southward along the west side of Davis Strait, and so eventually to the Grand Banks and its fateful rendezvous with the *Titanic* some eighteen months later.

Concurrently with the voyage of the Iceberg, the building of the *Titanic* is described, from the laying of the keel in Belfast in March 1909, on to the launching on 31 May 1911, just four months before the Iceberg was set afloat in Jakobshavn Fiord, and so to the day of her sailing from Southampton, 10 April 1912.

But the Iceberg is the centre of this book. The author uses its course as the focus for descriptions of Arctic wildlife, past and present, and tales of human exploits and of the ships that navigate these frigid waters. Among these exploits are those of men such as Captain Bunier who spent much of his time in the Arctic building cairns with plaques that proclaimed that "these lands are now and forever a part of the Dominion of Canada". Thus the Iceberg travels not only on its ill-fated journey but also through the history of eastern Arctic waters.

The final, fatal encounter with the *Titanic* is described graphically, but with sensitivity. The story is illustrated with black-and-white pictures whose styles reflect the periods being described, and all sources are identified. This intriguing book is more than just a story—it is a unique introduction to the environment and history of eastern Canadian coastal waters.

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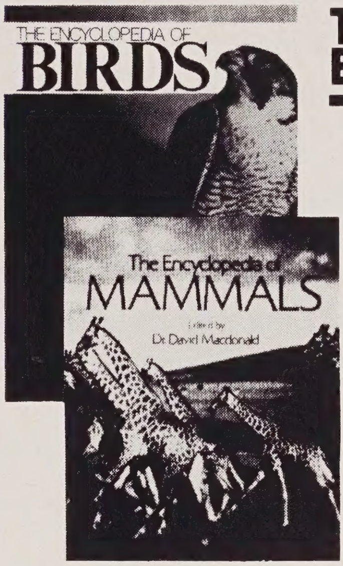

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